

September 12, 1962

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Max Isenbergh
Deputy Assistant Secretary
Department of State
Washington 25, D. C.

Dear Max:

The paintings were picked up by the Corcoran Gallery truck Thursday afternoon just as I was dashing off to the airport en route to Atlanta, Georgia. I have just discovered that the list had not been sent to you and am therefore enclosing it now. Both Jack Baur and Rene D'Harnoncourt passed on my selection and I trust you will be pleased with the substitutions.

Nathaly will be very glad to help with the hanging, although with the exception of the big Stuart Davis in Lucius Battle's office I believe the paintings I sent are much in the same scale and can be used as appropriate replacements. If on the other hand you would like to have me come out to take care of this I shall be glad to do so in the near future. On the other hand I heard a rumor that the offices in your location, or rather their occupants, have been or are about to be moved to the new section. If so I suppose an entire rehanging job will be required, and again I offer my services at your convenience.

I am writing to the insurance broker enclosing the list which adds up to almost the same amount. I am sure there will be no complications in this matter as all these policies are in blanket form and as long as the sum total is about the same the policy can remain as is.

I hope you are pleased with the new selections. My very best regards.

Sincerely yours,

EOH:gs
enclosure

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
STANLEY D. ROSENBERG
NEILL BOLDRICK, JR.
STEPHEN LANG

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1540 MILAM BUILDING
SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

5516

September 6, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Pardon my delay in sending you the colored photograph of Tseng Yu-ho's "Enigma". A doctor friend of ours, who is a photo bug, was at our house in July and took a couple of pictures of the painting in our yard. Due to his vacation, I have just received them.

Am sending both of same to you herewith. One was taken in brighter sunshine on some grass, while the other was taken in more of a shadow, but showed the manner in which same was framed. Keep either you like, and please return the other to me for my files.

In a previous letter I mentioned that the size of the picture was 24" X 32". I really think that she is a terrific artist.

Perhaps Mary and I may see you in a month or so, but our plans are not settled.

Warmest regards.

Sincerely,


Sylvan Lang

17

Enclosures

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

We have here a small and modest, but adequate, cottage in a pleasant community and the weather for the most part has contributed to a most joyous and healthful experience for the kids. Here, as in few other places, we can open the doors and let them run with almost no fear of danger. Despite the mercurial changes in temperature they have had no ills to date and they look flourishing. "They" (that great anonymous entity) tell me we do too, but it is hard to fathom when the inner climate is so turbulent.

I have not yet found a way to solitude in a cottage that epitomizes McCall's "togetherness" and if I can't have some kind of seclusion for some time of the day, I get to feeling harried and abused, no matter how intelligently I argue with myself. I was suffused before coming here with the wild sweet hope of doing some much needed work for myself and to make short shrift of this if impossible! The only reading I've been able to do has been Wheelis' "The Seeker", which is discomfiting in many aspects, and the newspaper and magazine articles on thalidomide, the horror of which has seared me to the core and raised

September 15, 1962

AIRMAIL

Mr. Robert P. Griffing, Jr. Director
Honolulu Academy of Arts
Honolulu, Hawaii

Dear Bob:

Here I am back from my other little heaven and am I having a tough time re-adjusting myself to the gallery tempo. I think I'm just getting plain lazy as I can't seem to shake off the Connecticut tempo. For the first time in 36 years I am opening a show without announcement, catalog or publicity release and really don't care. Now I can appreciate how a beachcomber feels and, as a matter of fact, rather like the idea of developing into one permanently.

Apropos, I did see Fritz Mueller but, as I informed him, I am at the point of making arrangements with one or two very special people ideally suited for the job. I am also on the verge of selling this building. ~~Since~~ *So, by* ~~this~~ giving away my personal collection, turning over my financial affairs to the bank and getting rid of my janitorial duties as house owner, plus getting an assistant, all I will have to do is join bridge clubs, go to fashion shows and become a volunteer worker in one of the museums so that I can irritate the hell out of other dealers in the manner to which I have been accustomed.

mueller
I might have considered more if these two other characters hadn't turned up prior to his visit, but I am convinced that I must have someone experienced as I have already tried four young men, or otherwise, and found that training someone of a younger generation ain't what it used to be. Actually, I have been appalled with the attitude of so many contemporary men and women under 30. Two of my ex-employees are still unemployed and refuse to accept a job as they are enjoying the luxury of

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicott 2-5514

Conservation of Paintings

September 17, 1962

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

RESTORATION ESTIMATE

PORTRAIT OF A YOUNG LADY IN BLUE - American
Primitive, unlined, 30" x 37", c. 1830.

Tacking edge of painting is completely gone and canvas is very brittle. There is a small square damage in the face with losses in the paint layer and ground and other scattered breaks in the paint film, (some with old retouching. There are also horizontal cracks with dark repaint.) Varnish layer is extremely dirty, and there are numerous areas of old retouching around edges and in background.

Painting should be lined, using medium weight unprimed linen canvas and wax-resin adhesive. Discolored varnish, surface grime and old repaint will be removed and paint losses filled with gesso. Retouching will be done with dry color in non-yellowing synthetic resin varnish medium. Painting will be placed on a new stretcher with adequate cross-bars and kept in the same frame. Surface will be finished with several spray coats of synthetic resin varnish.

Cost of restoration - \$300.00

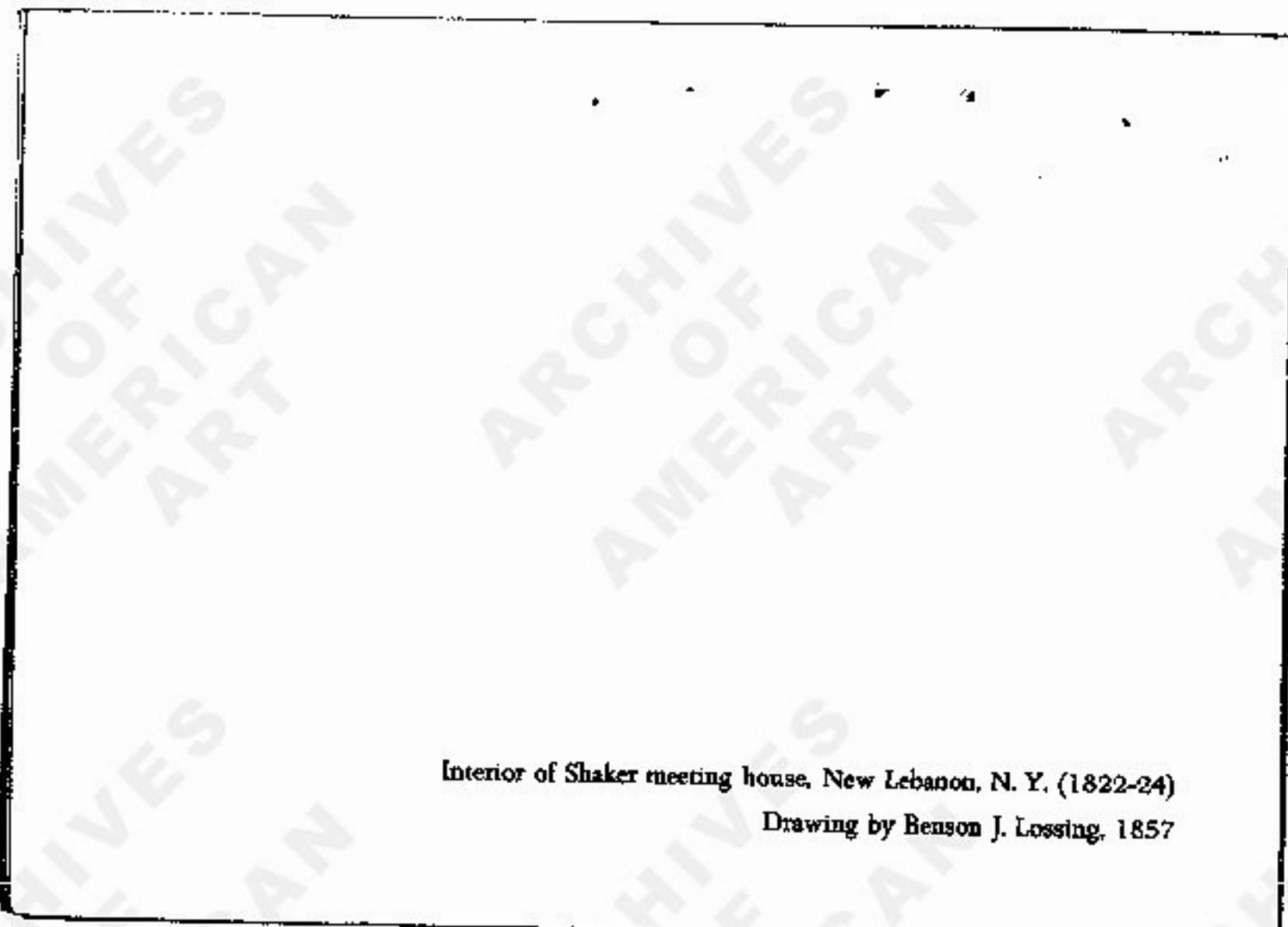
MMW:jh

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

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Interior of Shaker meeting house, New Lebanon, N. Y. (1822-24)
Drawing by Benson J. Lossing, 1857

August 27, 1962

Mrs. James M. Willis
Seawall Road
Manset, Maine

Dear Mrs. Willis:

As the gallery is closed during July and August, it was not until today that your letter reached me at my summer home. So agents for the Marin estate, we have a cross-section of his work in the various media. There are some magnificent watercolors available, including a few of the main series. While based on the same area more or less, the themes are rarely similar and I hope, therefore, that you will be in New York to see the original paintings rather than work from photographs.

We are reopening the gallery on the 5th, and I hope to hear from you shortly.

Sincerely yours,

EGH/csp

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

September 17, 1962

Dear Edith:

This is to confirm the loan of the serigraph by Ben Shahn
for the Third International Biennial Exhibition of Prints
in Tokyo to be held October 6 through November 11, 1962.

Lute and Molecules. (1960). Serigraph, printed
in black, colored with watercolor by hand, 23 1/4
x 36 1/8". Lent by the Downtown Gallery, New York.

The print has been fully covered by insurance for the
sum of \$150.

May I thank you for your cooperation.

Sincerely,

Bill

William S. Lieberman
Curator of Drawings and Prints

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York, New York

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I. J. Wilinsky, M.D.
1250 St. Paul Street
Rochester 21, New York

Dear Dr. Wilinsky:

When I returned from my vacation I found your letter previously acknowledged.

For your information the painting by Kuniyoshi ODD THINGS ON A TABLE, 1935, oil, 40x30" purchased by you in April of 1953 for \$1800. should now carry an insurance value of \$8500.

I hope that I will have the pleasure of seeing you on your next visit to New York. The gallery is now open for the season.

Sincerely yours,

BGH:gs

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BRANDT & BRANDT

101 PARK AVENUE, NEW YORK 17

Telephone MUrray Hill 3-5890

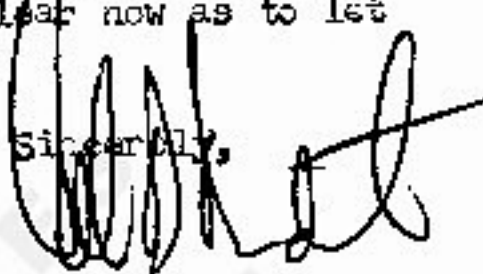
September 4, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith Halpert,

I understand both from Fred Wight and from Harold Straus that everybody is now prepared to go ahead with a contract. It would be my thought that there should be a contract between Fred and Knopf, and a collaboration agreement between you and Fred. We talked about this once in the past, but I gather things have become sufficiently clear now as to let us proceed?

Sincerely,



Carl D. Brandt

CDB/cml

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THE DOWNTOWN GALLERY 32 EAST 51 STREET • NEW YORK 22, N. Y.



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506-7 LAW & FINANCE BLDG.
PITTSBURGH 19, PA.

8/23/62

ed spd
E. Halpert
The Downtown Gallery
32 E. 51 St
New York, N.Y.

Dear Sirs:

I think that I have written to you once before and received no reply, but in the meantime I was recommended to your Gallery by the Curator of Prints from our museum, the Carnegie Museum, by Mr. Leon Arkus, as I thought that you may be able to help me on my quest for the works of Chas. Sheeler.

Please advise me what you may have in stock or available of this artist in his graphics, drawing etc. Advise condition whether black and white or colors and price, and all details as to edition if any.

Very truly yours,

J. Teute

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

September 14, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I wonder if you could go through the text of mine which you have and fill in the corrections and/or expansions that occur to you, notably in the places that you marked. I have my other copy back from Strauss and can work with that. Try to do this before autumn gets you in its grip in New York.

There is talk of bringing MacAgy here to do publicity for the County Museum. I don't know what this means or how much it interests him but I thought you should know.

Yours ever,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

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3501 CAMP BOWIE BOULEVARD, FORT WORTH 7, TEXAS PERSHING 2-2847

September 7, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I am abject with gratitude. You have really come through with PAJARITA and Sloans CORPUS CHRISTI. Your suggestion re the Hartley still life is a most welcome offer as the other obvious Hartley on our list at the Art Institute at Chicago is trapped in the Stieglitz Collection.

Early next week I shall be able to pin down more selections and will write you immediately. Am sorry that I can't make it to New York to handle this attractive assignment in person but will be there the week of October 21st. How's for dinner?

Sincerely,


Mitchell A. Wilder

MAW:mjw

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FELIX LANDAU GALLERY

701 N. La Cienega

Los Angeles 69, California

OLympia 2-1444

September 6, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Edith:

Enclosed please find consignment memorandum for the Zajac sculpture still handled by you, listing them with the new current prices. Please note these new prices and send us one signed copy.

Mitzi and I are coming to New York around the twenty-seventh of September for one week, and we look forward to seeing you again and spending an evening with you.

Best regards.

Sincerely,


Felix Landau

FL:mb
Enc.

September 11, 1968

Mr. John Meyer
The Viking Press Inc.
625 Madison Ave.
New York 22, N.Y.

Dear Mr. Meyers

In reply to your letter of September 8th to Mrs. Halpert
regarding the reproducing of John Marin's "Movement, Sea and Sky",
please be advised that The Downtown Gallery does grant you
permission to reproduce this painting in your Maine Art Book.
The credit line is as follows -

William E. Lane Foundation
Courtesy The Downtown Gallery

If I can be of any further help please let me hear
from you.

Sincerely yours

John Marin, Jr.

Saunderstown, Rhode Island

15 September 62

Dear Mrs Halpert:

This letter is, as the British say, "further to our telephone conversation of yesterday."

I have been trying to help with an exhibition to be held at the IBM Gallery in late October-early November for the fledgling National Art Museum of Sport. Germain Glidden, the president, has gathered a really weighty lot of Trustees. In gathering an exhibition of pictures and sculpture on sports subjects, all concerned have realized that one of the purposes of the outfit is really important.

We realized yesterday that the representation of baseball did not have the oomph that it should have, and Richard Collins of the IBM Gallery and Dick McLanathan, who is also helping, thought of the big Ben Shahn drawings reproduced in Jim Soby's book.

It was my impression that you thought one of them had gone to Nat Saltonstall. If that is so, I should gladly and rapidly descend on him, for I used to know him. In any case, if you are free to disclose the names and addresses of the present owners and to give your blessing by ~~reference~~ or explicitly to the enterprise, I shall be grateful.

implication
As I have to start off to Virginia to install a daughter at Hollins College Monday, not to be back here until Thursday perhaps, would you be extra kind and send a carbon copy of your answer to Mr Collins at the IBM Gallery, 590 Madison Avenue, New York 22? Best thanks.

Yours faithfully,

Winslow Ames

Winslow Ames

* Don't count: I was put into represent St. Hartford while I was waiting for him.

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA057 (54) SPE094 DEC042
DE LLC062 PD DETROIT MICH 12 947A EST
MRS EDITH HALPERT

51 ST DOWNTOWN GALLERY NYK
TO RECONFIRM ARRANGEMENTS REGARDING YOUR TALK ON WEDNESDAY
SEPTEMBER 18TH AT TWELVE NOON IN THE DETROIT INSTITUTE OF ART
AWAITING WORD FROM YOU AS TO YOUR ARRIVAL TIME ACCOMODATIONS
ARRANGED FOR YOU AT THE PARK SHELTON HOTEL FOR THE EVENING
OF SEPTEMBER 17TH ALL EXPENSES WILL BE TAKEN CARE OF BY THE
FOUNDERS SOCIETY SINCERELY

WILLIS F WOODS DIRECTOR
(54).

17
AA
570-545
977-ER
Woods
R 5:30

12 AM 11 54

ROBERT CHARLES LEVY, M.D.

3180 LAKE SHORE DRIVE • CHICAGO 14, ILL.

Sept 1, '62

Mrs. Edith Halpert
to Dacotown Gallery
32 @ 51st St.
New York

Dear Mrs. Halpert:

In answer to our last letter
we have so far received two statements,
but no reply and no painting.
We shall be away now for 5 weeks,
but if the painting comes, there will
be someone here to receive it.

Mr. & Mrs. A. D. Davis, our friends
from Chicago, should be in to see you
in Oct.

With kind personal regards
Robert Levy

11 Whittier Ave., Pittsfield, Mass.

Sept. 13, 1962

Dear Mrs. Halpert,

We are pleased that you like the idea of a monograph on Charles Sheeler and The Shakers. We are planning to come down to New York sometime after the Hancock Museum closes on October 15, and will let you know in advance when we will be at the Downtown Gallery. I will be most interested to see whatever prints you have of Mr. Sheeler's Shaker work.

Sincerely,

Edward D. Anderson

FJ.
August 27, 1962

Mr. George D. Culler, Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear George:

As you gathered from my previous correspondence, I too am confused about the Tseng Yu-ho exhibition. Our correspondence is extremely odd as she suddenly naps additional museums, selects pictures owned by collectors as if they were her own, etc. I have not been exposed to oriental thinking to this degree in the past, but all will be well in early October when she arrives in New York and I can finally explain exhibition techniques to her. At that time, I will obtain all the dates and other data. Will such information supplied early in October obviate the December 18 date? If so, I had better start another round of correspondence with her. Unless I hear to the contrary, I will let it slide.

Three more days and back to the boiler factory. I still wish I could find someone to take over to a large extent so that I could, after 36 years, reduce my pace. Despite my many efforts, I have been unable to find someone willing or able to undertake the responsibility. The young generation seems to like its education in capsule form and is allergic to responsibility. This is a generalization, but I hear it daily from executives in my age bracket. You don't know of someone who would like a career of art dealer?

Best regards, and come to see us soon in New York.

Sincerely yours,

EGH/csp

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831 Madison Avenue, New York City 21, N. Y.

17 September 1962

Miss Irene Gruber
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Gruber:

In reply to your request for an insurance
evaluation of a painting by Julian Levi,
it should be appraised as follows:

Title unknown: oil: 1942: 16x12: \$750

Sincerely,

Eleanor Holt

ELEANOR HOLT
Treasurer

BH:1

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3501 CAMP BOWIE BOULEVARD, FORT WORTH 7, TEXAS PERSHING 2-2847

August 28, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East Fifty-first Street
New York, New York

Dear Edith:

We are now busying ourselves with an exhibition on New Mexico which we are doing with the Art Gallery of the University of New Mexico in Albuquerque. The exhibition will open in Fort Worth next spring and covered a period from approximately 1890 to 1942. We are as concerned with the visitors who went to New Mexico for one reason or another as we are with the residents. (The truth is that the visitors are what made the place interesting.)

Do you still have Stuart Davis' oil PAJARITA which we have dated for 1923? This looks like an interesting addition to the show, and if possible we would like to borrow it and also to illustrate it in our publication. Of course, we would handle the loan in the usual way regarding expenses and insurance. The exhibit opens in Fort Worth about the 1st of April 1963, will be at the La Jolla Art Center in the summer, and will be the inaugural exhibition in the new Art Gallery on the campus at Albuquerque in September. I do hope that you can smile in our direction.

You may very well know of other pictures which are associated one way or another with New Mexico. We are looking for Marins, Hartleys, Bellows, O'Keeffes, etc., etc. I enclose the working chronology as it is to date together with a checklist of everyone that we have been able to identify in the area. Any suggestions that you might have would be enormously welcome. My bet is that you have handled or know of more good examples than anyone in the country. So--reveal all!

The terms of the Steiglitz gifts to museums have really fouled up our searchings. Chicago can't loan the Hartley and won't loan the O'Keeffe. I am asking O'K for BLACK CROSS WITH RED SKY. Again, maybe you could make a suggestion which would help us.

Am sure that this letter finds you basking in Connecticut so scribble on the edges, and don't worry about fancy replies. Fondlest to you.

Sincerely,


Mitchell A. Wilder
Director

MAW:mjw

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To 2
2440

Gregory

Baldwin

AMERICAN ART ARCHIVES

AMERICAN ART ARCHIVES
AMERICAN ART ARCHIVES

September 12, 1962

Mrs. Alexis Wallace Carton
4943 Leslede
St. Louis 8, Missouri

Dear Mrs. Carton:

Reopening the gallery was such a chore that I have not had an opportunity to attend to my correspondence.

I will be very glad to see you during the week of October 21st. Won't you get in touch with me when you arrive so that we can make a definite date? I expect to be in town during that period and look forward to meeting you.

Sincerely yours,

RGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 4, 1962

To whom it may concern:

John Marin, Jr. has been in the employ of this corporation since December of 1950. At first his duties were limited to the stock and photo records, both vital for reference. Subsequently, his duties increased in relation to his growing familiarity with the many details involved in this specialized field.

For the past few years he has been in charge of all outgoing exhibitions and is responsible for the consignment forms, label information and supervision of deliveries or shipments as well as returns - assisting as do the other employees in whatever miscellaneous calls may occur.

I am the only stockholder in this corporation. None of the employees has any financial interest in The Downtown Gallery. If any additional information is desired, I shall be very glad to cooperate.

Sincerely yours,

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GENERAL CABLE CORPORATION

730 THIRD AVENUE

NEW YORK 17, N.Y.

August 31, 1962

A. LEON FERGENSON
VICE-PRESIDENT

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

I am enclosing a check for \$250.00 for credit to my
account.

Very truly yours,

A. L. Ferguson
per memo.

ALF/mwc
Enc. (1)

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MSGR FT TIME RTO
NR CLSD UNKN ULD NSW
CKO LC MTR
REMARKS

062 SEP 9 AM 11 42

D- 6413

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAY WOLF

26 E. 63rd Street
New York 21, N. Y.

TE 2-8954
(answering service)

Education:

Culver Military Academy.
Dartmouth College - BA, 1951.
Major: English (American Literature).
Pertinent extracurricular activities: editor, varied publications.

Work experience:

1961-62

Production assistant and casting director for Oscar Lawenstein.
" " " " " Steven Scheuer.

TV scripts written and sold.

1953-61

Theatrical agent.
1953-May, 1955 - Jules Ziegler Agency
1955-April, 1958 - Milton Goldman Agency
1958-September, 1961 - Ashley-Steiner Agency (Milton Goldman
Agency absorbed)

1952-53

Benton & Bowles, Inc. - copy and copy research.

1951-52

Esquire, Inc. - editorial assistant, Esquire's Apparel Arts.
Wrote two monthly features.
Wrote feature articles (by-lines accorded).
Wrote circulation and promotion booklets.

Additional information:

Language: French.
Know Europe and have lived in France.
Broad knowledge of London theatre.
Good knowledge of art, especially contemporary American.

831 Madison Avenue, New York City 21, N. Y.

10 September 1962

Mrs Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

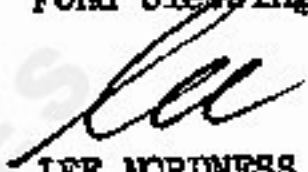
Dear Edith:

Thank you for your note. Your releases arrived in ample time, and now both the Shahn and Davis are in Milwaukee.

As you can well imagine, the decision to keep Johnson's name quiet was not mine. And once the decision was handed down to me, I had no alternative but to follow it through implicitly. Not one person, except Eleanor, knew who the actual collector was.

Will hope to see you soon.

Fond blessings,


LEE NORDNESS

LN:1

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

[REDACTED]

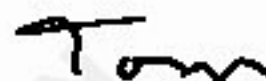
[REDACTED]

100-100000-100000

Handwritten signature and date: 10/10/10

We will need some form of subsidy for such a catalogue which could come from having perhaps two other Museums share the exhibition and costs, or perhaps some foundation grant if we can send the exhibition abroad. Since U. S. I. A. was so anxious to pick up the Marin show we might engage their interest. Any suggestions you have will be greatly appreciated. I will be in New York from the end of October through the 5th of November with this as one of the main projects.

Cordially,



Thomas S. Tibbs
Director

TST/go

September 12, 1962

Mr. Ralph E. Shikes
Science and Medicine
3 West 57th Street
New York 19, New York

Dear Mr. Shikes:

In going through the correspondence which accumulated during the two months of July and August when the gallery was closed I found my letter of June 26th addressed to you.

I am now enclosing our invoice for the reproduction as agreed, and hope that you will send us three tearsheets or copies of the magazine for our records. Thank you for your attention.

Sincerely yours,

EOH:gs
enclosures

familiarize myself with them and to put the material together. I would promise to take good care of them and to return them promptly when the Forum is over. Of course I would specify that the slides were from Downtown Gallery.

I would certainly appreciate anything you can do to help me in my quest, Edith.

Sincerely,

Lillian

(Mrs. E. Grafton Carlisle)

August 27, 1962

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September 5, 1962

Mr. William K. Jacobs, Jr.
Abacus Fund
654 Madison Avenue
New York 21, New York

Dear Mr. Jacobs:

I, too, have just returned, not from Europe, but from my vacation.

Please forgive me for my persistence, but I am going back to our previous correspondence regarding the Karfiol damage. I did check with our broker and as I was aware originally our coverage is only within the premises up to the portal. This relates to deliveries of all kinds and the coverage is resumed only after the objects are returned to us, thus if there is anything you can do about following up the matter, I shall be most grateful.

The Gallery is reopened for the new season and I hope to hear from you at your convenience.

Sincerely yours,

EGH:lg

3501 CAMP BOWIE BOULEVARD, FORT WORTH 7, TEXAS PERSHING 2-2647

August 21, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

Dear Mrs. Halpert:

As Frederick S. Wight, Director of the UCLA Art Galleries, has informed you, the Amon Carter Museum together with the UCLA Art Galleries and the Oakland Art Museum is assembling an exhibition entitled THE ARTIST'S ENVIRONMENT: THE WEST COAST. The exhibition will open in Fort Worth the first week of November 1962 and continue through December when it will move to the UCLA Art Gallery for exhibition through the first of March 1963. It will then be on display at the Oakland Art Museum until April 14, 1963. Therefore, loans to the show will be needed from approximately October 1, 1962, until late April 1963.

As you know from the preliminary request by Mr. Wight, we are anxious to include C. S. Price who is important in the story of the West Coast. We wish to have him represented by ABSTRACTION I, the picture in your collection.

The Carter Museum will, of course, undertake the usual expenses of packing, transportation, and insurance. We are advising Hahn Brothers Fireproof Warehouses, Inc., of New York City to contact you in September regarding pickup of this picture. In order to facilitate the unpacking process, would you please affix the enclosed adhesive label to the reverse side of the picture. All charges will be handled by the Carter Museum.

If you will please indicate the valuation to be placed on the painting on the enclosed insurance form, sign it, return the original to us, and retain the blue copy for your file your painting is automatically covered at its full valuation.

We are grateful to you for your contribution to the show and assure you that the addition of this work will greatly enhance the interest of the exhibition.

*Painting Has Been
Picked Up - J M*

Sincerely yours,

Mitchell A. Wilder
Mitchell A. Wilder
Director

MAW:mjw
Enclosures

cc: H. G. Ollendorff, Hahn Bros. Fireproof Warehouses, Inc.
Frederick S. Wight, UCLA Art Galleries
Paul Mills, Oakland Art Museum

*Best to you -
Blitch*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

write G.H. to phone me

P

JAY R. WOLF

26 East 63rd St.
New York 21, N.Y.
20th August 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Mrs. Halpert:

Would it be possible, upon your return from the country, to talk with you about working in the gallery this season?

Though my background is chiefly as a collector of American art, rather than as an art historian, I think it might be of use to you.

I can be reached at TE 2-8954, and there is an answering service attached.

I hope to be able to talk with you at your convenience.

Kindest regards.

Sincerely,


Jay Wolf



SOUTHERN CALIFORNIA COUNCIL FOR A SANE NUCLEAR POLICY

6022 W. Pico Blvd.

WE 7-3610

Los Angeles 35

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Mrs. Edith Halpert
Downtown Gallery
32 East 51 st. Street
New York City

Dear Mrs. Halpert:

I am writing to you at the suggestion of Dr. Homer Jack, executive director of SANE.

On August 16 I spoke with Mr. Ben Shahn regarding a poster he had designed and signed for National SANE. He suggested that I obtain as many copies of this poster as I could use for fund-raising here in Southern California. Dr. Jack informed me that he no longer has any copies of this poster and told me that a SAL John Bue has the original screen from which these posters were processed. I wrote to SAL John Bue but the letter was returned as unknown.

I still am very eager to get hold of, perhaps, 100 posters, signed by Shahn. In fact, as the difficulties mount, one might say I am determined. Could you help me? What would the cost of 100 posters be? Could you arrange to have them signed? Would you prefer that I make that request of Mr. Shahn myself?

I hope to hear from you soon, particularly as we hope to have the posters prior to the coming Holiday season.

Sincerely,

Judith Fried, chairman
Finance Committee

JF/j

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LEHIGH UNIVERSITY
BETHLEHEM, PENNSYLVANIA

COLLEGE OF ARTS AND SCIENCE
DEPARTMENT OF FINE ARTS

14 September, 1962

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

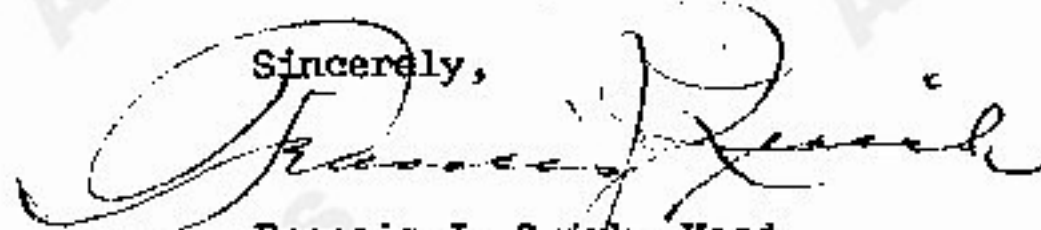
We wish to express our appreciation for the pleasure and co-operation you extended us yesterday.

You will find the enclosed insurance request and list of paintings includes those you loaned to the Ninth Annual Contemporary American Painting Exhibition at Lehigh.

Budworths' will have picked up the paintings and will handle the return directly to your gallery, after the closing date.

Catalogues and invitations will be forwarded to you.

Sincerely,



Francis J. Quirk, Head
Department of Fine Arts

FJQ:nn

Enclosures.

*Please do visit us here. I
am certain you would
enjoy it and if you
have any trouble finding
for paintings let us help.
Sincerely,
Francis J. Quirk*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertained to a person who died 50 years after the date of sale.

UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER
LOS ANGELES 24, CALIFORNIA

August 31, 1962

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

Home on the range and a word to tell you how pleasant it was to be with you for a few days last week. I only hope I wasn't too much of an inconvenience what with the general shorthandedness. On my side it was a good moment, tooth or no tooth. Now it is no tooth, for in spite of my pains to keep the offender it proved not to be worth the trouble and was snatched away yesterday.

I had occasion to call Mitch Wilder yesterday and I did take it on myself to mention your need and possible interest. I did tell him also that there was some question of MacAgy and told him that this was highly confidential. I thought I should say this as both candidates are in the same vicinity and Mitch should be warned to be discreet. This in no way, as far as I can say, prejudices your relations with either. I can say Mitch seemed definitely interested. Although he has plans both in Fort Worth and now here with the Chouinard Art Institute, he felt that this was too important not to be investigated. He said he would be having occasion to write you sometime soon. He would not be surprised, of course, at my mentioning this to you and so there you are. I hope I have not over-meddled again. I shall get moving into the book in the near future so do not forget we are a going concern. I have the notes I made when I was with you and can get more material from Detroit. I am, however, very interested in seeing the transcripts of the tapes Phillips has made so do not be more shy than you have to on this score.

Now all the best for the moment.

Affectionately,


Fred

FW/rs

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The Corcoran Gallery of Art
Washington 6, D. C.

OFFICE OF THE PRESIDENT

September 17, 1962

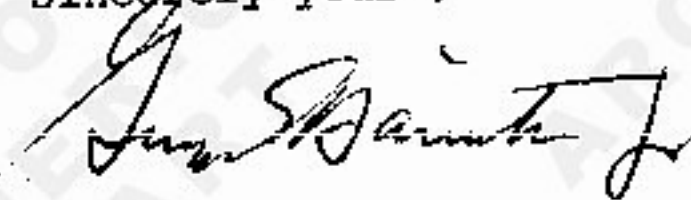
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

I enclose herewith copy of a letter I have written
Mr. Frederick Baum in reply to his letter of the
12th.

I also enclose a copy of the article appearing in
the Post on, I believe, the 12th. The release which
was given to the papers referred solely to the
exhibition and had nothing to do with the proposed
gift. What is said in the enclosed article was
not given out by the Gallery. I write this so that
you will not think I have disregarded our agreement
that no release would be given by the Gallery to the
press with reference to the proposed gift without
clearing it with you.

Sincerely yours,



George E. Hamilton, Jr.

GEH/tbc
enc

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September 12, 1962



Miss Suzanne Foley, Registrar
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Foley:

As you requested I am glad to give you the valuation for insurance purposes for the painting described below.

Julian Levi	PORTRAIT OF WILLIAM STEED	\$ 750 ⁰⁰
	1942 oil 16 x 12"	

Sincerely yours,

EOH:gs

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MRS. JAMES M. WILLIS
SEAWALL ROAD
MANSET, MAINE

MRS EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK, 22, N.Y.

DEAR MRS HALPERT:

THANK YOU FOR YOUR LETTER OF AUGUST 27.

WOULD YOU BE GOOD ENOUGH TO LET ME KNOW THE
APPROXIMATE DATES OF THE AVAILABLE MARIN
MAINE WATERCOLORS - AND PRICES?

SINCERELY YOURS,

Mrs James M Willis

SEPTEMBER 10, 1962

Contractors

Covered Bridge - 1750 Torontstone

Buttermilk

dog -

churn - parts -
treadmill open

wooden wheel - van dog house
fast freight car.

✓ Churches

glass

Deposit N.Y. Fleischman
Mazumdarville

Paterson
Camdenville, N.Y.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

10 E-10
N 16

September 15, 1961

Mr. Arnold Fawkus
Trianon Press
125 Avenue de Maine
Paris, France

Dear Mr. Fawkus:

As you will note from the attached copy of my original letter, I wrote to you some months ago, but unfortunately did not have the correct spelling of your name at the time.

Will you be good enough to send me a reply at your earliest convenience? I shall be most grateful.

Sincerely yours,

EGH:gs
enclosure

time to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Gallery

8/29

8/22/62 - called Frank Mortimer - not in left
message -

offered Mrs Halpert - #2680. -
Based upon examination by restorers
and Expert in this field.

Frank Mortimer waiting for a report from
own Expert in this field
8/22 Mr Mortimer - call in 1 week

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

September 19, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

How nice to have our fall season begin with a letter from you. I spent the summer gardening and now boast a Tea House and a two hole putting green. The Art Center is in the midst of remodeling its lower regions which will provide additional display area and a very handsome dining room.

I certainly do want to pursue the Dove exhibition. We have in mind the period of October 4th through the 27th, 1963. As to the exhibition itself I am more anxious than ever that it make liberal use of the small studies in two ways; first, as a group to show the development of the symbolism and second, with paintings where the study is related to the finished work. This indicates a chronological exhibition that will present a comprehensive survey of the work.

I have had more recent thoughts on the catalogue, mostly to arrive at a format which will be possible for me to do in the time available. This idea I think has both merit and interest and would make the best use of your excellent file of documentary material. In skeleton form I would purpose to select from all that has been written over the years both during his lifetime and since, including, of course, the press and select those things which show real insight into the man's work and character. These would be reprinted chronologically with illustrations, ending the catalogue with my own article as a conclusion rather than the usual foreword. How does this idea strike you?

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GEORGE W. W. BREWSTER
137 NEWBURY STREET, BOSTON 18, MASS.

SEPTEMBER
19
1962

Dear Edith:

I have just returned from New Jersey where Galen's engagement was announced to a darling girl named Melissa Dilworth. Galen is the one who owns the Marin, Shahn mural and the Dove.

I'm sick about there being any trouble re: your expenses. I talked to my insurance broker as you suggested to find out what had happened and to find out what he could do toward getting the matter settled pleasantly. He said that Freeman had not gotten in touch with him again but that he (my agent) could get a sum of money without dispute of any sort to reimburse you with. There is nothing more he can do to help if this sum is not enough.

I cannot advise you on the problem of suing but if it is necessary do not be "embarrassed", only see to it at the last minute that you and I do not end up in Court.

We'll see you in New York next month.

Love
George

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

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BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
8TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

September 14, 1962

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

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X
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks so much for your letter of September 12. I went by the Gallery during my August visit and found that you were away. I am delighted that you had a good vacation.

I am not going to be able to get back to New York before the show; therefore, I am going to ask that I be allowed to put the burden on you of selecting a work of Max Weber and Abe Rattner which demonstrates their use of color.

I am so appreciative of your help. With very best wishes,

Sincerely yours,



Richard F. Howard
Director

RFH/eh



20288 Livernolds

Detroit 21, Mich.

Un. 3-2944

Robert Garelick
Director

September 1, 1962

Edith Halpert
32 E. 51 Street
New York, New York

Dear Edith;

Just a few lines of inquiry--I am most interested in having an exhibition of drawings and graphics by Ben Shahn here in our gallery sometime this season. I plan to buy a number of graphics from you for this show, and I hope I can also get a sufficient amount of drawings on consignment to enable us to have a representative exhibition.

I plan to be in New York the week of September 23rd, and am looking forward to seeing you in your gallery during that time.

I hope you are well, and that your summer was a pleasant one. With warm personal regards,

Sincerely,

Bob

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FINE ARTS CONSERVATION LABORATORIES, INC.

305 East 47th Street New York 17, New York



WILLIAM J. DOBBIN
Director

Form 3-2090

September 17, 1962

Mr. Henry S. Francis
The Cleveland Museum of Art
East Blvd. & Bellflower Road
Cleveland, Ohio

Dear Mr. Francis:

Mrs. Edith Halpert of the Downtown Gallery has asked me to write to you regarding the deterioration of your John Marin painting, "Rocks and Sea, Small Point-Maine" together with my recommendations for its treatment.

Mr. Marin has applied a series of dark impasto strokes throughout the painting which have for some reason lost their adhesion to the underlayer. In some cases, the flaking has advanced to the degree where actual paint losses have been sustained. Happily, this is limited to a few areas. There is, however, uplifted and flaked paint throughout the canvas wherever these dark strokes are evident.

The colors are to a large degree obscured by a heavy layer of surface dirt and grime.

I propose the following treatment:-Photograph the painting, protect the paint film by facing with tesa paper and wheat paste, remove from original stretcher, line on Belgian linen with a wax resin adhesive consisting of 1 part Canada balsam, 4 parts gum damar, 6 parts multi-wax and 6 parts beeswax using the vacuum hot-table method, mount on a new specially made turn-buckle type stretcher, remove protective facing, clean surface superficially to remove dirt and grime, fill in losses with wax gesso, photograph the painting, compensate for the loss of original pigment by inpainting with powdered pigment hand ground in methacrylate, surface by spraying with a thin coat of copolymer iso and n-butyl methacrylate, strip sides with aluminum stripping, back with a new protective cardboard, transfer labels and photograph the painting. Our fee for this service would be \$250.00.

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THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

17 WEST 55 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

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MRS. ALFRED R. STERN, VICE-CHAIRMAN
MRS. ARMAND P. BARTOS, SECRETARY
PETER A. RÜBEL, TREASURER

September 12, 1962

Gentlemen:

Would you be good enough to send us a listing of the artists your gallery will represent during the coming year. We would appreciate receiving this list just as soon as possible so that we may most effectively present the works selected for the Art Lending Service. A self-addressed envelope is enclosed for your convenience.

At the same time it would be helpful to us if you will let us know to whom you would like our correspondence addressed,

Sincerely yours,

Loti Markey
Mrs. Loti Markey
Executive Secretary
Art Lending Service

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MUSEUM OF EARLY AMERICAN FOLK ARTS

IN THE CITY OF NEW YORK

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CHARTERED BY THE STATE BOARD OF REGENTS

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Col. Harold Riegelman
Mr. Joseph Ryle
Mr. Frank Voorhees
Mr. & Mrs. De Witt Wallace
Mr. Leonard Weisgard
Mr. John Wilcox
Miss Alice Winchester
Dr. Richard Wunder

September 11, 1962

Dear Mrs. Halpert,

In assembling a library for the Museum we are anxious to include as many catalogs from past exhibitions of folk art as are still available.

Do you have catalogs for your exhibitions Oct-Nov 1945, Feb-Mar 1941, Sept 16-Oct 11, 1941? If so the Museum would very much like to have one each sent to the above address. I realize there are other catalogs, from exhibits in New York and other cities in the states which we would appreciate having but these dates I do not have.

Sincerely yours
Cordelia Hamilton

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September 12, 1962

Mr. C. V. Donovan, Director
Kranert Art Museum
University of Illinois
Urbana, Illinois

Dear Mr. Donovan:

After a most restful vacation here I am at my desk weeding out the lesser mail and answering letters from my favorite museum people.

The painting of Moses referred to in your letter was sold quite some time ago to a collector in Detroit.

Under separate cover I am sending you several photographs (or will do so as soon as our photographer delivers the prints to us) of another version of Moses which I consider one of Rattner's outstanding examples, together with several examples of importance which may be of equal interest to the person referred to.

You will find all the pertinent data on the reverse side of the photographs.

I hope you are planning to be in New York in the near future as it will be a great pleasure to see you again, particularly now that I am back to normalcy after that wicked accident I had. Meanwhile I send you my very best regards.

Sincerely yours,

RCHgo

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. E. GRAFTON CARLISLE
117 LAKEVIEW TERRACE
BURLINGTON, VERMONT

Dear Edith:

Sorry we did not have an opportunity to visit more at the annual Shelburne Museum meeting. Of course you know that since December 15th, I am no longer with the museum. It was not a happy place for me and I felt I would be more content elsewhere. Since leaving I have been doing free-lance research and writing, with Vermont silver my biggest project just now.

I have been invited to speak at the Dearborn, Michigan Forum this fall and my subject will be the types of handwork and crafts carried on by women during the 19th century, with particular reference to the "Victorian" era. I am looking for good slides to illustrate the talk and it is for that reason I am writing you now.

Do you have, and would it be possible for me to borrow, examples of handwork slides that may have passed through your hands and been photographed for your Downtown Gallery collection? I know the field is a broad one, and would take in everything from wax flowers to hair jewelry, wreaths, to quilts, to leather work, to embroidery and to ladies' art work or sketches -- even bookbinding, and glass window designs, or painting on tin would come under this heading.

The Forum is October 15th through the 19th, and I would like to borrow the slides as soon as possible to

L A F A

Miss Chase, Registrar
will phone week after
Labor Day re pick up.

go
7/25

Aug. 21 '62

MRS. JAMES M. WILLIS
SEAWALL ROAD
MANSET, MAINE

Dear Mrs Halpert -

Do you ever have
for sale - any of
the works of John
Maxim?

I am interested
in purchasing one
of his water colors
of the Maine coast.

August 27, 1962

Mr. John Palmer Leeper, Director
Marion Koogler McNay Art Institute
6000 North New Braunfels
San Antonio 6, Texas

Dear John:

It serves you right to swelter. I am disappointed that you and Blanche did not make it to Newtown but hope to see you in New York in the fall.

As soon as I get back to the cell-mell of the gallery in about 10 days, I will do some research on the Pasoin. Your sketch and a larger one, which I sold to the Museum of Modern Art at about the same time, were both included in the private collection which I purchased from the attorney in New York who represented the estate. This collection comprised paintings and drawings which Pasoin retained outside of his contract with, I believe, Durand-Ruel. During all the time that I knew Pasoin, he refused to part with the two sketch books in which you will note a number of the paintings were pasted. He explained that he selected from his various trips the sketches which he considered most important for various reasons--either as suggestion toward a new direction or, as he pronounced it, "meelstan" (milestone). He also removed from the sketch-book whatever he considered less worthy. I will try to locate some of the dates, but it will not be easy as he used the same books on various occasions and trips.

And so, "a bientot".

EGH/osp



PAUL KLAPPER LIBRARY

QUEENS COLLEGE

FLUSHING 67, N. Y.

THE QUEENS COLLEGE ART COLLECTION

Roslyn, September 12, 1962

Miss Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Miss Halpert:

As I related to you in our telephone conversation, Queens College is celebrating its 25th anniversary with an exhibition of the work of prominent Long Island artists.

This exhibition will take place from the beginning of November until the day before Thanksgiving in the Art Gallery of the Queens College Library.

Mrs. Selig Burrows of Great Neck, L.I. would loan~~ed~~ us her Max Weber painting, but she suggested yesterday that I get in touch with you in order to obtain a more important work by this artist.

I greatly appreciate your cooperation and since we are planning our first meeting on design and print of the catalogue next Monday, I would like the following information: 1. the title and approximate size of the painting, 2. a short biographical note for the catalogue.

If you have the work of another important Long Island artist which you would like to have in this exhibition, I would be very glad to include it.

Thanking you for your cooperation

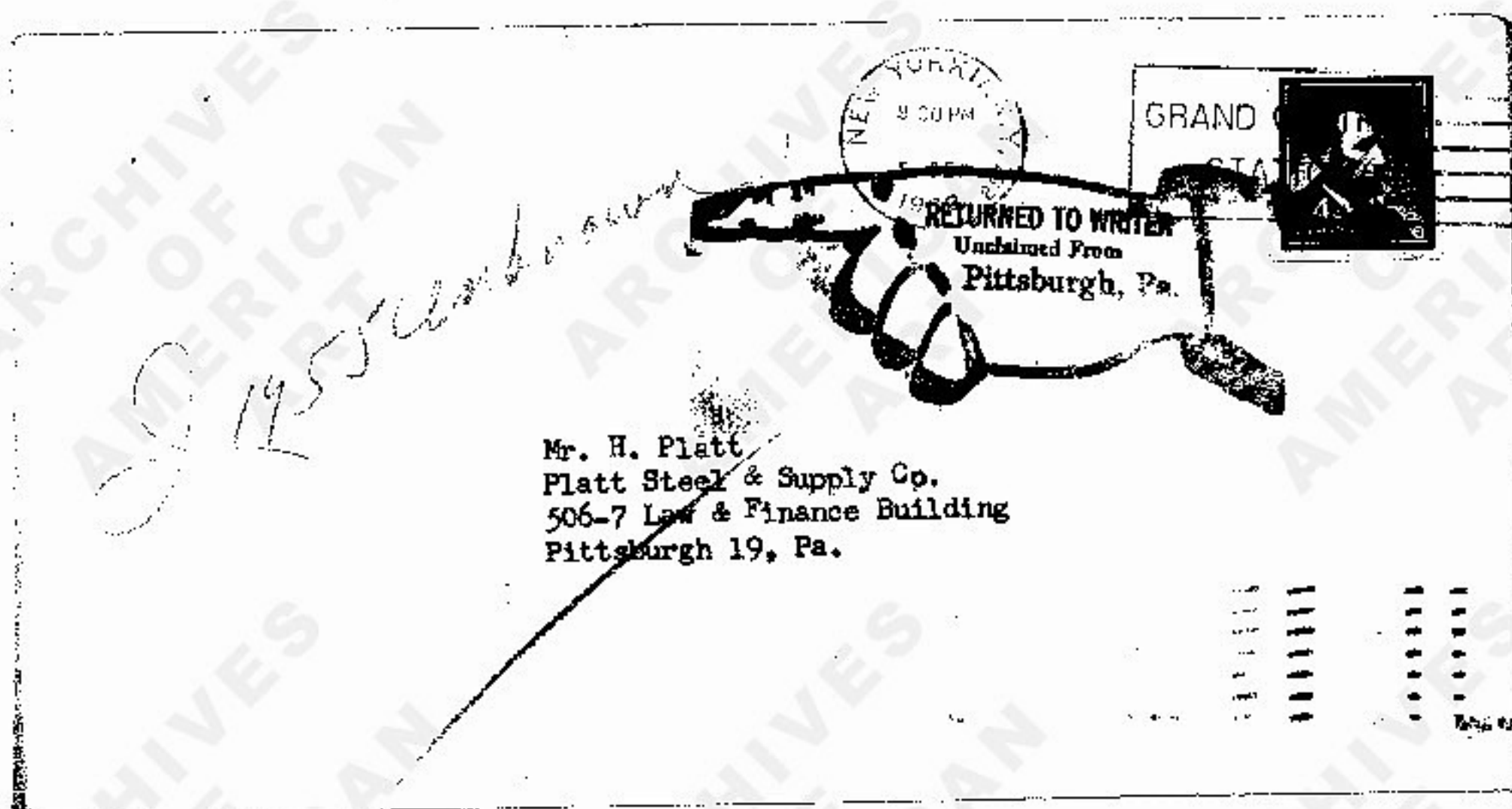
yours truly

Herta Bernstein

Herta Bernstein, chairman,
46 Knollwood Road
Roslyn, L.I.
Tel: Manhasset 7-4943

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SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE ILLINOIS

OFFICE OF THE DEAN

SCHOOL OF FINE ARTS
ART • DESIGN • MUSIC

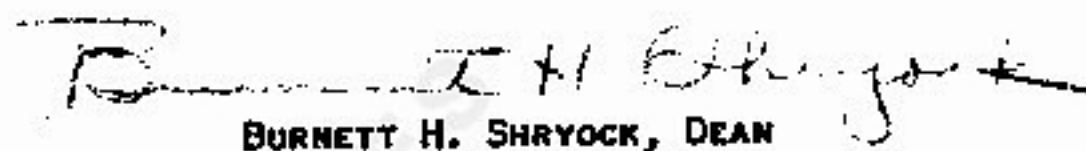
SEPTEMBER 13, 1962

TO THE DIRECTOR:

I REGRET THAT I NEGLECTED IN MY AUGUST 27 LETTER TO SAY (1)
THE TEN LEADING AMERICAN CONTEMPORARY PAINTERS. THIS FURTHER
CLASSIFICATION SHOULD APPLY ALSO TO (2), (3), (4) AND (5).

THIS HAS RESULTED IN SOME CONFUSION AND SOME OF YOU HAVE BEEN
KIND ENOUGH TO BRING THIS TO MY ATTENTION. I WILL APPRECIATE
YOUR FURTHER COOPERATION.

SINCERELY,



BURNETT H. SHRYOCK, DEAN

BHS:JEW

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Abiquiu, New Mexico
August 30, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I wanted to write you where various paintings are, etc. - since I am out of town till September 17.

Of the fourteen I sent to Fine Arts, nine were returned to the Gallery in August, before I left town, by Jim Lebron. The others needed re-lining or other extensive work - which I guess will be about finished by Labor Day - except for a small one for which I am having frame fixed - which will be done when I am back.

Should you need any of these before I am back, I wrote and spoke to Fine Arts (Mr. Dobbin) - that you might call - and they could be delivered to you by Fine Arts or via Jim Lebron when work is completed. - All the 1x larger and more important paintings have been returned to you of this group, however.

I have also written Mr. Dobbin and Jim Lebron about the big "White Patio with Red Door." (48 x 84). As you know, Miss O'Keeffe wants it handled and hung only by Jim Lebron - any time you are ready for it you can arrange for Jim to get it and hang it in your apartment. I believe I wrote you price on this earlier in the year.

I appreciate the chance to have gotten such a large number of paintings in order at once time - it saves me a lot of time and running around - and I even think the cleaning and re-lining and spraying, etc. - is something you will be glad to have done.

Miss O'Keeffe asks me to write you requesting price changes on two paintings, as follows:

#163 Horse's Skull and Pink Rose. 1931. from \$12,000 (old price) to \$15,000.
#227 At the Bedao. 1929. from \$5000 (old price) to \$6,000.
Could you confirm these changes to her at your convenience?

I'm sorry about not getting anything off to you - from here - but there is really nothing to send - unless we can find something she hasn't thought of. Will do what I can about other odds and ends - such as watercolors, etc. -

I hope you've continued to have a pleasant summer.

Sincerely yours,

Doris Bry

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WISCONSIN

19 SEPTEMBER 1962

THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N. Y.

GENTLEMEN:

PLEASE FIND ENCLOSED MY CHECK IN THE AMOUNT OF \$180.00,
WHICH, ACCORDING TO MY RECORDS, BALANCES MY ACCOUNT.

WOULD YOU KINDLY SEND ME A RECEIPT SHOWING THAT THE
WATER COLOR I HAVE PURCHASED BY JOHN MARIN IS PAID IN
FULL?

THANK YOU!

SINCERELY,

Keith H. Baker
KEITH H. BAKER

KHB:MB

JK
Pl mb receipt
Pa - full
on statement
to ret

**Paintings to be loaned from the Ninth Annual American Contemporary
Art Exhibition - Lehigh University - cont.**

Mich Galleries:

**In the Garden
Copley Square, Boston
Glass-bowled**

**David Shapiro
Thomas Frankfort
John Ward**

**\$ 700
1500
500**

The Downtown Gallery:

**Black Fernan
Hain
Black Mario Rose**

**Wiles Spencer
John Marin
Georgia O'Keeffe**

**1000
3000
10000**

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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625 MADISON AVENUE

Telephone • PLaza 5-4330

September 6, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Through Bill Cummings and others, I'm sure you are familiar with the Maine Art Book project which we are publishing in conjunction with Colby College.

I am writing to you to request your permission to reproduce in color: John Marin's Movement, Sea and Sky.

The enclosed copy of a letter to Miss Wilder grants permission from the William E. Lane Foundation from whom we can get the plates or have the electros made, so that all that I need is your permission and the correct credit line you wish us to use in connection with our use of the picture.

I am going to call you soon in the hope that you will have lunch with me as I have a book idea I'd like to discuss with you.

Sincerely,


John Meyer

JAM:bt

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September 15, 1962

Mr. Murray Lebovitz
St. Armand's Gallery
302 John Ringling Blvd.
Sarasota, Florida

Dear Mr. Lebovitz:

We are just about ready to open our first exhibition after a two months' vacation and it will be about two more weeks before we can check our inventory to ascertain what we will have available. Shahn has delivered absolutely nothing to us since his show of the Lucky Dragon and I know that at present our stock is much too limited to offer you a worthwhile exhibition. I expect to see him within the next few days and will ascertain what we may expect, and when. I will write you subsequently.

Sincerely,

ECH:ajs

rior to publishing information regarding such transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 5, 1962

Mr. Mitchell A. Wilder, Director
Amon Carter Museum of Western Art
3501 Camp Bowie Boulevard
Fort Worth 7, Texas

Dear Mitch:

It was good to hear from you. I just got back from Connecticut and am facing the biggest batch of correspondence next to General Motors.

In view of the contents of your letter, I thought you would be interested in this slightly worn catalog. Though the number of paintings listed therein have been sold, we probably still have some available and others which we will attain subsequently. The Stuart Davis oil PAJARITA is in our possession and will be available. The same is true of the John Sloan CORPUS CHRISTI. It was among the group I purchased when Mrs. Webb died and when the family decided that contemporary art was to be eliminated. (This is why I am giving away my collection while I am alive. I wouldn't trust an heir around the corner).

On the others, do you want me to make the choice or- as I hope- do you plan to be in New York for a hand made selection? We have an excellent group of Marins, O'Keeffes, Kuniyoshis and other examples by Davis. Incidentally, maybe to break the pace, it would be fun to include a Hartley Still Life, executed in New Mexico with an Indian Jug incorporated.

Well, I seem to have revealed all, or practically so. I shall await your reply listing your wishes and indicating how many examples by each artist you want.

Best regards.

Sincerely yours

BOH:lg
Enc.

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Virginia Ritchey
307 Longview Drive
Lexington, Kentucky
August 27, 1962

Downtown Gallery
32 East 61st Street
New York, New York

Dear Sirs:

Our group is interested in learning of any exhibitions which your establishment plans for the year 62-63. If there is one available, we would like to receive a catalogue of such events. Any charges concerning the catalogue will be assumed by the University of Kentucky Art Club.

Sincerely yours

Virginia Ritchey

Virginia Ritchey
President

August 22, 1962

Mrs. John D. Rockefeller, III
One Beekman Place
New York 22, New York

Dear Blanchette:

I hope you had a very pleasant summer and enjoyed your trip to Europe.

I motored to Hancock and was very delighted to see how well the restoration has been accomplished. Doctor Andrews, with whom I spent quite a bit of time, is very familiar with the Sheeler furniture and is going over it very carefully with Charles and Masya. The Sheeler's will decide whether they want to break up the collection, and I can give you full details by the time the holiday is over.

I expect to return to the gallery directly after Labor Day but have to fly to Atlanta shortly after. By about the 10th of the month I will be available--at your pleasure.

My very best regards.

Sincerely yours,

EGH/csp

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NEW YORK
CHICAGO
LOS ANGELES



NEW YORK GRAPHIC SOCIETY, LTD.
GREENWICH, CONNECTICUT

September 5, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:


Many thanks for your nice letter of August 27.

Thanks also for further explanation in the matter of the tape. I really would love to see you anyway, so please do give me a call and let me ask you to lunch.

The ladies' dining room at the Harvard Club should be open soon now, and the food is not bad, the drinks are excellent and the atmosphere I find very conducive to conversation.

Looking forward to seeing you, as ever.

Sincerely,


Burton Cumming
Director of Publications

BC:lc

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LEHIGH UNIVERSITY
BETHLEHEM, PENNSYLVANIA

COLLEGE OF ARTS AND SCIENCE
DEPARTMENT OF FINE ARTS

14 September, 1962

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Mr. Riner Glick
Treasurer
Lehigh University
Bethlehem, Pennsylvania

Dear Mr. Glick:

Will you please secure insurance on paintings listed on the attached sheets.

They comprise the Ninth Annual Contemporary American Painting Exhibition.

Insurance should be sustained from Friday, 14 September through 8 November.

Sincerely,

Francis J. Quirk, Head
Department of Fine Arts

FJQ:nn

cc: Krenshar Galleries, The Contemporaries, Kahn Galleries,
Leacock Galleries, Knottier Galleries, Grand Central Moderns,
Nitch Galleries and The Downtown Gallery.

THE DALLAS MUSEUM FOR CONTEMPORARY ARTS

3415 Cedar Springs Road

Dallas 19, Texas

LA 6-8855

September 13, 1962

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Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Miss Halpert:

Please find enclosed this Museum's loan form in duplicate listing the works of art you are lending for our forthcoming exhibition, "The Arts of the Circus."

I talked to Mr. MacAgy yesterday and he requested that I send these forms to you. We did have a very bad long distance connection and it is possible that I did not hear correctly with reference to some of the artists names and titles of the works of art. Should you find any discrepancy, we would appreciate your correcting same.

Will you please complete these forms and return the copy for our files?

Thank you so much.

Sincerely,


(Mrs.) Jane R. Beaird,
Executive Secretary

/jrb

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9-18-62

Mrs. Edith Halpert
Downtown Gallery,
32 E 51st Street,
New York 22, N.Y.

Dear Edith;

Thanks for the return of the Voided \$1,000.00 note, and the good wishes.


We've made a revised application for a Small Business Loan, and I'm bringing all the pressure I can muster to bear so that this one won't be turned down. I'll let you know as soon as this is determined.

Regarding the wording of the note, enclosed is a separate addendum to that note stating the change in the location of payment.

Hope you are successful with the museum on the Cushing molds, since I know you'd like to be relieved of that burden.

Kindest regards,

JANNEY MACHINE CORP.


C. Falk

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NF381 PB857

P WA388 NL PD WASHINGTON DC 8

MRS EDITH HALPERT, DELIVER 11 AM SEPT 9

AH 32 EAST 51 ST NYK

SINCE RETURNING FROM CIRCUIT TRIP OF NEW YORK AND NEW ENGLAND HAVE BEEN INUNDATED WITH PREPARATIONS FOR UPCOMING SEMINAR SHAMEFULLY NEGLECTING TO CARRY OUT GOOD INTENTION OF WRITING TO THANK YOU FOR YOUR WONDERFUL HOSPITALITY. ENJOYED AND PROFITED SO MUCH FROM MY VISIT WITH YOU AND APPRECIATED OPPORTUNITY TO COME TO KNOW BEN. HOPE TO SEE YOU AGAIN SOON IN WASHINGTON OR NEW YORK AND WILL WRITE SHORTLY AT LENGTH. KEEP WELL
WARREN ROBBINS.

1962 SEP 8 PM 7 24

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September 6, 1962

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

It just occurred to me that it is almost the anniversary of the ill-fated exhibition of Folk Art and we are still in the correspondence stage with a continuity in the loss of business.

I think you will agree that the time has come when this should be settled with no further discussion or delay. After all, Neiman-Marcus assumed full responsibility for all the objects included. There has never been any question about this fact. Our consignment invoice, which was signed by Neiman-Marcus, indicates that your company "agreed to assume full liability for any loss and/or damage . . . and will negotiate for the collection of the insurance". I feel that you must recognize this without exposing me to any further irritation in dealing with the so-called adjusters. Sufficient time has been wasted with them, with the entire staff involved in pulling out the exhibits, making new records, etc. You and the insurance company accepted the original valuations and the latter accepted the premium based on these figures.

In order to expedite, to some degree, the settlement, I cut down my claim to a minimum because I cannot afford to withhold from the market the works of art which are for sale. I can say with justification that there is no one extant who knows more than I about Folk Art. After all, I have been selling this material to major museums and collectors for a period of thirty six years. I know that there is very little of this material available and when something of quality comes on the market, the price is exorbitant.

Please, let's get this matter settled. Won't you send a check for the amount I specified by return mail? The insurance company will just have to accept my modest figures.

Thank you for your cooperation.

Sincerely yours,

BRH:lg

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POV ok
September 15, 1962

Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Sir;

This coming year, 1962-63, Muhlenberg College, Allentown, Pennsylvania, will be opening a new student union building with an area especially designated for art exhibits (lighting etc.).

Would you please mail me any information (at address listed below) you may have concerning art exhibits that you prepare for colleges and universities. Because this is a new venture on our part, we would be more interested in the type of programs offered by some art museums where the only cost of the programs is that of transportation expenses. If you have such a program would you please send us the schedule of participating schools and the program that is given.

Could you please also include detailed description of the exhibits - artist, type of work (style and medium)? Any information about purchasing painting would also be appreciated, along with any other programs you may have other than the one described above.

Thank you for your time and cooperation.

Sincerely yours,

Jeanne M. Maraz

Jeanne M. Maraz

Miss Jeanne M. Maraz
Box 127 D
Muhlenberg College
Allentown, Penna.

EDWARD DEMING ANDREWS
51 WHITTIER AVENUE
PITTSFIELD, MASSACHUSETTS

August 24, 1962

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

We had a very interesting experience at the Sheelers. Charles was delighted to see us, and eager to talk about his work at the Shaker settlements. Mrs. Sheeler is a most gracious, vibrant personality.

I am very anxious to do a monograph or article on Mr. Sheeler's drawings and paintings, with just enough text to document the work and show how he penetrated, in a way, into the essence of the Shaker spirit - as expressed in the architecture and furniture-craft of the order. A publication memorializing Mr. Sheeler's Shaker work, which means so much to him and to all of us, seems to me a most fitting tribute. I would appreciate your ideas about such a project, and about the possibility of using whatever prints, you may have for illustrations. Mr. Sheeler is interested and will leave the matter in your hands.

As to your request for our appraisal of the Shaker furniture, we do not feel that we are in a position to comment on the evaluation, since Shaker Community, Inc. is an interested party and Mrs. Andrews and I are closely connected with the project.

If the idea of the aforementioned publications appeals to you we would be pleased to have the opportunity of discussing it with you in person - either at our home or in Connecticut. Please address us at the above address.

I look forward to hearing from you.

Sincerely yours,

a

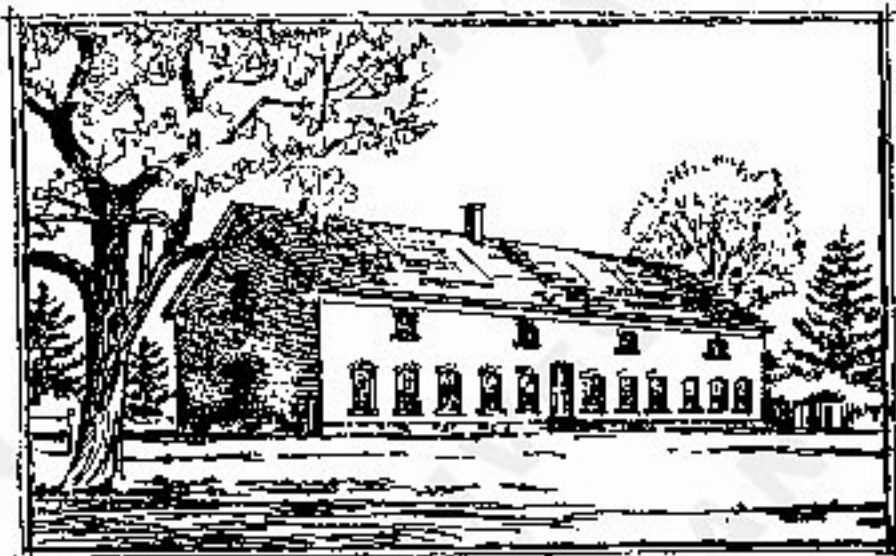
Edward Deming Andrews

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[encl. 8-22-62]

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Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert,

The fact that you cannot allow us more than 10%
on the Ben Shahn's is perfectly satisfactory to us.
We look forward to receiving the prints.

Sincerely Yours,

Bertha von Moschzisker

Bertha von Moschzisker
Director

BvM/pp

September 18, 1962



SEATTLE WORLD'S FAIR



CENTURY 21 EXPOSITION, INC.

SEATTLE 9, WASHINGTON, U. S. A. Century 5-2121

September 7, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

STUDIO In re: Your loan of "International Surface No. 1"
by Davis, CA 8

Dear Mrs. Halpert:

Please accept, on behalf on myself and the Seattle World's Fair, our warmest thanks for the work of art which you so kindly lent for our Fine Arts Exhibition. On August 29, this picture was shipped to the Milwaukee Art Center according to the instructions of Mr. Lee Nordness.

Over 1,100,000 visitors have come to the Fine Arts Pavilion, most of whom have never before seen contemporary art in the range and quality represented here. As additional evidence of the deep interest in this "Art Since 1950" display, some 50,000 catalogs have been sold.

Very truly yours,

Norman Davis
Vice President
Fine Arts Director

ND:vm

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

tight. Consequently, I will appreciate hearing an answer to this request at your earliest convenience.

Thank you very much.

Sincerely yours,

Mrs. Virginia LaSalle

Mrs. Virginia LaSalle

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September 6, 1962

Mrs. Mary Palmer
63 Sunny Reach Drive
West Hartford 17, Connecticut

Dear Mrs. Palmer:

Well, I am back at the grindstone and am now mailing the
manuscript to you after having read it with great care and
much pleasure.

As I promised, I am listing a few references to the text which,
in my opinion, might be corrected in the event that you agree
with these slight criticisms.

Page 7 - I cannot quite agree with the comparison between
my dear Father Kelly and A. Everett Austin. After all, the
latter's trained eye went way beyond that of Kelly whose taste
is frequently governed by content. As a matter of fact, I feel
that throughout the text a little too much credit is given to
Kelly for his taste since there are only about four artists
of outstanding quality included in his collection.

Page 14: Evidently I expressed myself incorrectly since
Father Kelly's desire to meet Max Weber was based on the hope
that the latter would talk about his painting and painting and
art in general rather than "Bohemian Life". Weber was a most
conservative family man.

Page 15: I would like to change the quote starting with
'Beauty is really important . . . ' to read - and I recall this
vividly - 'Through beauty bring the children closer to God'.

Page 34: I would suggest deleting the name of Weber in the
first paragraph because it is doubtful that a comparison of the
two careers can be made. Higgins, after all, does not have a
similar standing in the art world.

I hope you don't mind these few minor carps but I think, and I

September 15, 1962

Bertha von Noachalsky, Director
The Print Club
1614 Latimer Street
Philadelphia 3, Pa.

Dear Bertha:

The gallery has just reopened and we are taking our annual inventory and at the same time opening our first exhibition.

You can realize that we are much too involved at the present time to make any consignments, but as soon as we get organized for this season I will get in touch with you about a consignment of Ben Shahn's prints. You will hear from me in about two weeks. Meanwhile, I would like to advise you that we can no longer allow a commission exceeding 10%. However, you may increase the price as do the two or three other consignees. Shahn refuses to make any concessions and we cannot afford to pay more than the 10% I mentioned. If that is satisfactory, I will get busy within two weeks as I mentioned.

Sincerely,

W. H. H. H.

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ART VOICES

FROM AROUND THE WORLD

200 EAST 72ND STREET
NEW YORK 21, N. Y., U. S. A.

AN INDEPENDENT ART PUBLICATION VOICING NEWS, VIEWS AND OPINIONS ON ART

August 23, 1962

Mr. Warren M. Robbins
530 Sixth Street S.E.
Washington 3, D.C.

Dear Mr. Robbins:

We are delighted that you will be contributing an article on African primitive art to our magazine. An interview with Dr. Goldwater on primitive art will appear in the second issue and your article will be scheduled for the third -- coming out in November, with a December date. Keep it short and pithy; and please send us photographs. We will be happy to give you fifty tear sheets or re-prints of the article. Since you will be entirely re-working and telescoping the IDR piece then we will not need to credit IDR and shall consider your piece an ART VOICES exclusive.

The Washington International Art Letter, which you very kindly enclosed, interests us enormously. It is splendid, so informative and of great scope. We will review those first two copies on our Book and Art Magazine page immediately. The publisher of ART VOICES and I are most anxious to launch a page on government news from Washington, and we wonder if the next time you or the powers-that-be are in New York if we might not all sit down together and explore the possibility of your newsletter's being our regular source, re-printing selected material with your permission. I agree that our respective publications are not competitive and we feel, as you do, that we both could benefit from "an exchange of ideas and materials." If you or your colleagues plan to be in New York soon after Labor Day, let us know so that we can arrange a rendezvous. Our first edition will be on news-stands and in the mails shortly after mid-September, and we will plan to exchange publications with you regularly as you suggest.

Meanwhile, looking forward to receiving your article and the photos. What is your official government title? Send us a few biographical notations, and a picture of yourself, to run by way of identification with the piece.

Very truly yours,

Roland F. Pease, Jr.
Executive Editor

cc Edith Halpert

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James G. Van Story

TELEPHONE MI 5-6578

Haymount Antiques

WEAVERVILLE

FAYETTEVILLE, N. C.

Sept. II, 1962

American Folk Art Gallery
32 E. 51st. St.
New York, N.Y.

Dear Sir: .

We are trying to locate and purchase paintings by W.A. Walker. Paintings depicting the old South and especially negro cotton-pickers, shack scenes, negro portraits, plantation scenes, and animals. If you have any thing we might be interested in, please mail a photograph along with your description and dealer price.

Thank you very much for your time and help.

Cordially yours,

James G. Van Story

Haymount Antiques
Box 6
Weaverville, N.C.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

August 24, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I should like to express my special thanks for your cooperation in making the Art in Embassies project for Lisbon possible. You will be pleased to know that Ambassador Elbrick felt the works of art to be not only an enhancement to the Residence but an important and worthwhile venture in gaining for America the prestige it deserves culturally. He also asked me to tell you how much he appreciated your kindness and generosity.

I am enclosing our Receipt of Delivery form for the works as follows:

<u>R</u> Pippin	<u>Love Note</u>
<u>R</u> Shahn	<u>Peter and the Wolf</u>
<u>R</u> Weber	<u>Marigolds</u>
<u>R</u> Hartley	<u>Atlantic Window</u>
<u>R</u> Davis	<u>Cigarettes</u>

Would you kindly sign and return the receipt to the Museum Registrar in the enclosed envelope?

Many thanks again, and with best wishes,

Sincerely,

Waldo Rasmussen

Waldo Rasmussen
Associate Director
International Circulating
Exhibitions

Enclosures: Receipt of Delivery form
Return envelope

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August 22, 1962

Mrs. Benjamin E. Lippincott
242 Bedford Street, S. E.
Minneapolis 14, Minnesota

Dear Gertrude:

I tried to reach you by phone in between flying trips but in both instances was unsuccessful.

I am so sorry that we have not been able to get together and now that I am about to return to New York and the gallery turmoil, there is very little opportunity for me to get away before or shortly after. Besides, I have a commitment to fly down to Atlanta on September 7 and will remain through the 10th. Perhaps when you and Ben are passing through New York on route to Minneapolis, you will drop in to say hello.

I certainly regret not seeing you and the Brewster house. This is the story of my life.

My very best regards.


Sincerely yours,

RGH/csp

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 12, 1962

MM

Mr. Huntington T. Block
Suite 424, Wyatt Building
Washington 5, D. C.

Dear Mr. Block:

No doubt you have been apprised of the fact that I was obliged to withdraw a number of the paintings lent to the State Department and have sent substitutions simultaneously. You will now find two lists, one indicating those which had been removed; another listing the replacements, together with the valuations in each instance.

Will you be good enough to make the necessary adjustments on your records and send a premium refund on the reduced figures?

Thank you for your attention.

Sincerely yours,

BCH:gs
enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 22, 1962

Mr. Donald G. Humphrey, Director
Philbrook Art Center
2727 South Rockford Road
Tulsa 14, Oklahoma

Dear Mr. Humphrey:

Thank you for your letter.

The gallery is closed annually during the months of July and August and reopens directly after Labor Day--this year on the 4th. The moment I arrive in the city I will send you several photographs of Zorach's sculptures together with any pertinent data so that you may make a personal choice for the exhibition. Please let me know which of the sculptures you wish to have for the show and I will forward ready for Hahn.

Sincerely yours,

P. S.

I just noticed that this letter was dated August 17. It obviously took several days to reach me at my summer home. Thus I will make a special trip to New York this coming Friday to send down the photos in time for your deadline.

EGH/csp

September 12, 1962

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Mr. and Mrs. Henry R. Luce
Room 34-74
110 West 51st Street
New York, New York

Dear Mr. and Mrs. Luce:

Mrs. Edith Halpert regrets that she is unable to accept your kind invitation to dinner on October the fourth at 8:00 since she is scheduled to lecture at the museum in Columbus at precisely that hour, and can therefore not attend.

Sincerely yours,

Gratia Snider
Secretary



Mrs. Edith Gregor Halpert

- 2 -

September 11, 1962

In connection with these showings, MODERN AMERICAN DRAWINGS has received extensive press coverage. After the exhibition completes its tour at London and Bonn, we hope to translate excerpts from the most significant of these articles, and send a summary of them to you.

Enclosed is a Receipt of Delivery form which I would appreciate your signing and returning to the Museum Registrar in the enclosed envelope.

The directors of the exhibition, William S. Lieberman and Elaine L. Johnson, Curator and Assistant Curator of Drawings and Prints, have asked me to add their special thanks for your generosity.

With all best wishes,

Sincerely,

Waldo Rasmussen
Waldo Rasmussen
Associate Director
International Circulating
Exhibitions

Enclosures: Receipt of Delivery form
Return envelope

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PHILLIPS AND JORDAN

General Contractors

~~#####~~
P.O. Box 4 — Deposit, N.Y.
~~#####~~

September 4, 1962

Eva Lee Gallery
450 Great Neck Road
Great Neck, L.I., N.Y.

Dear Eva Lee,

In regard to your letter of August 29, 1962, concerning the covered bridge. I have not as yet been able to find any one who would consider moving the bridge, therefore, I cannot give you a definite figure on the cost of transporting it. In my opinion it will have to be dismantled especially if you move it any distance. I will notify you as soon as I have more information.

Now in regard to art, I have one badly damaged oil painting on canvas, more than half the actual picture is gone. I also have two hand drawn portraits either in charcoal or pencil that I believe you would be interested in, one especially, it is drawn on paper over canvas, the other is on paper.

There are also two other interesting things I have found and since you were interested in the bridge you might be interested in these. One is a huge wooden wheel approximately 16 to 18 feet in diameter. It is all hand made even the iron work is done by hand. It was used to operate a crude freight elevator.

The other is a butter making machine. It has a large churn along with some other parts but the fantastic part is, there is a treadmill that was operated by a dog walking back and forth, this in turn churned the milk into butter. This you will have to see to appreciate, it is beyond my explanation. But it definitely would make a good museum piece. Several antique dealers in this vicinity have seen it and are interested, but I think it is worthy of greater things than they could offer. So if you know of any one who would be interested you may act accordingly.

Hoping to hear from you.

Best regards,


Edward H. Hope

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Crane Kalman Gallery

DIRECTORS:

ANDRAS KALMAN

J. C. BIBBY, B.A., *Hons. Cantab.*

ASSISTANT DIRECTORS: BRYAN SENIOR, B.A., *Hons. Cantab.*

ANNE E. H. WILLIAMS, B.A., *Hons. Lond.*

178 Brompton Road, London, S.W. 3

Telephone: KNI 7566 Telegrams: KALGAL, LONDON

Miss Halpert,
Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

29th August, 1962.

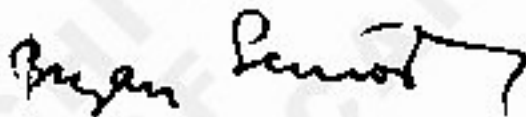
Dear Miss Halpert,

We are writing to thank you very much for
loaning the sea piece by John Marin to our Exhibition
of "The Sea".

Unfortunately, we did not sell it though it
was much admired.

Just to inform you that our agents Pitt & Scott
are packing the painting. It should reach you shortly.

Yours sincerely,
p.p. Crane Kalman Gallery,



Bryan Senior.

Dealers in Paintings and Sculpture

Also in MANCHESTER · 35 South King Street, Manchester 2 · Tel.: DEA 5718

rior to publishing information regarding sales transactions,
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September 12, 1962

Mr. Haruyasu Itoh, Director
Itch Gallery
2, 7 - Chome, Nihonbashi-Tori
Chuo-Ku, Tokyo, Japan

Dear Mr. Itoh:

Thank you for your letter.

Indeed I will arrange to see the exhibition of Japanese artists when it is held at the Osgood Gallery. However, since this gallery concentrates entirely on American art and has done so for thirty-six years, I doubt whether we can make an arrangement which would change our pattern.

I wish you great success with your exchange project.

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROL

September 12, 1962

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. R. Glenn Bernbaum
50 East 68th Street
New York, New York

Dear Mr. Bernbaum:

Now that we have reopened the gallery for the new season I am writing to advise you that your name will be added to our mailing list and that all future publications will be forwarded to you.

Sincerely yours,

RGH:gs

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C O P Y

THE NEW SCHOOL
66 West 12th St., New York 11
Oregon 5-2700

TO WHOM IT MAY CONCERN

The Art Information Center is of great value to all who want quick, reliable up-to-date information in the fast growing world of art.

During the sixteen years I was art critic of the United Press, I always deplored the lack of such a center. As director of the Art Center of The New School, I have been using its resources to great advantage.

It is one of the institutions of which one can say that: "if the center did not exist, it would be necessary to invent it."

(Signed) Paul Moesanyi
Director, Art Center

September 4th, 1962

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 28, 1962

4943 Laclede
St. Louis 8 Missouri

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Needless to say, I was very disappointed to miss connections with you while I was in New York, and so sorry that I had disturbed you on your vacation.

I am planning to be in New York again the week of October 21, and hope that we can have at least a brief meeting at that time - I have been trying this you know ever since your lecture here in St. Louis. While I have withdrawn from the Artists' Guild show in November, and will not be helping with that publicity, what I actually am so interested in discussing with you, is the procedure for opening and conducting a commercial art gallery in spite of the patterns already set here in the art world, which would reach the new generation successfully. After working closely with the situation here for the past four years, it now appears more hopeless to me than ever. I am not defeated, but to venture into it without complete know-how would be ridiculous.

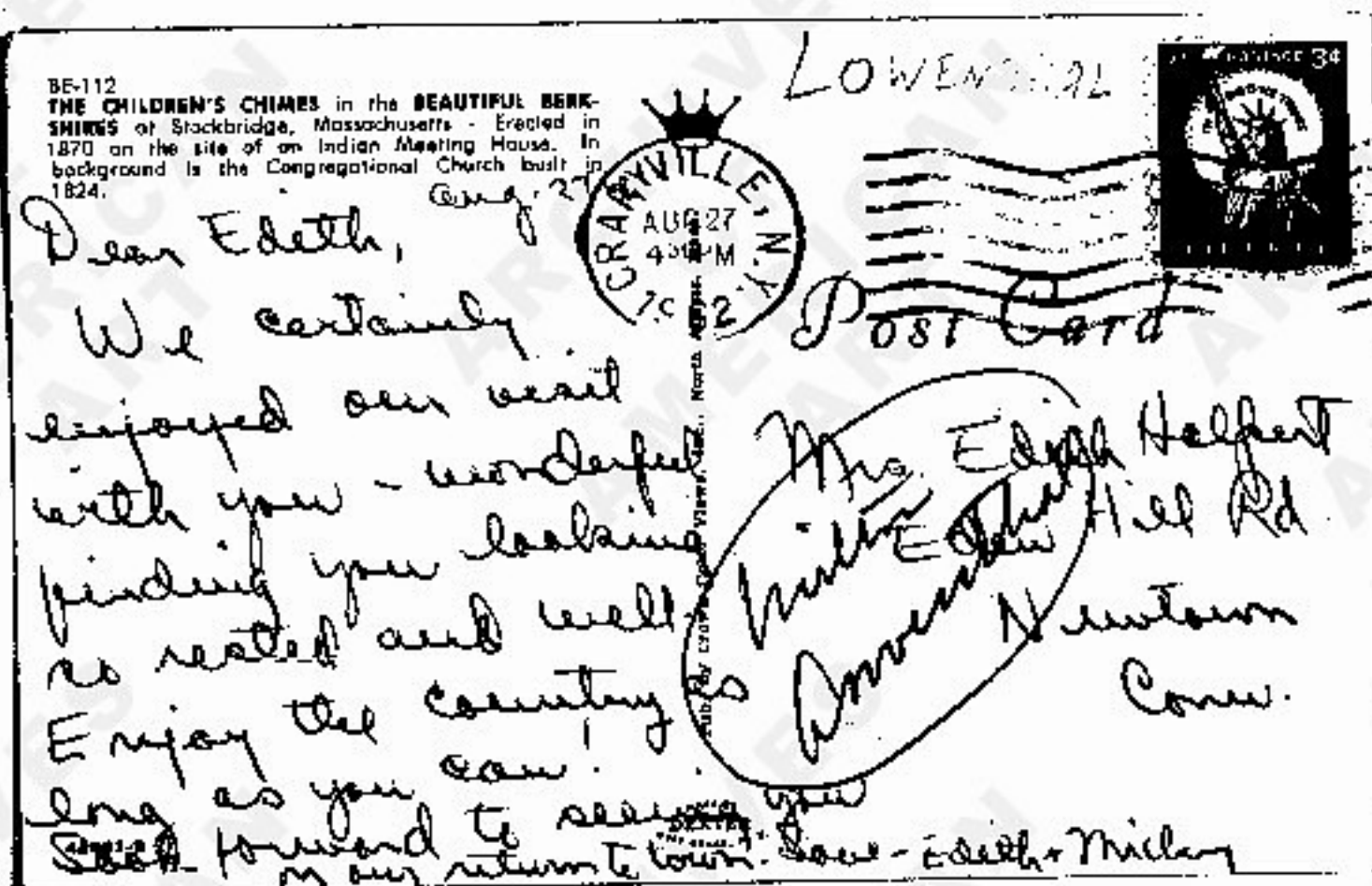
Thank you again for your encouragement, and your patience.

Sincerely yours,

Alexis Wallace Carton
Alexis Wallace Carton

Mrs.

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September 5, 1962

Mrs. E. Orafton Carlisle
117 Lakeview Terrace
Burlington, Vermont

Dear Lillian:

Here I am back at my desk which bears resemblance to a scene after an avalanche - about to hop off for Atlanta, Georgia until Sunday.

Since the Forum is October 15, this will give me time on my return to check out slide files to ascertain whether I have any material suitable for your purposes. You know I ain't quite the Victorian type. My schism is between very early and very late.

You will hear from me shortly after I return to the North.

Sincerely yours,

EGH:lg



DEPARTMENT OF STATE
WASHINGTON

August 21, 1962

Dear Edith:

My secretary has valiantly drawn up a set of charts indicating where the paintings are now hanging. I hope that they will be useful to you.

At the end of this week, those of us in the cluster of four offices on the third floor will be moving into new quarters in the new part of the building. The paintings in these four rooms will be moved to the new rooms, but the grouping, room for room, will remain as it is now. Thus, the paintings in my office will go to my new office and be hung according to the same plan; ditto for the reception room, Mr. Wade's office, and our conference room. The four instances of room changes are marked on the charts.

I cannot see how this shift will complicate the substitution planned for early September, but assume that in any event you would want to know about it.

Hope you are enjoying the last vacation days.

Max
Max Isenbergh

Enclosures:

Charts of paintings.

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

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the workaday facts of life. And so back to Pittsburgh Wallhide,
Mixture Number 31. I recommend it, especially on the end of a
six foot roller handle!

As ever,

Bab

P.S. Betty has done some things which are incredibly beautiful.
Gustav's prostate came out ten days or so ago, and he feels wretched,
but is out of hospital and home, coming along fine. I was disappointed
in Isami's show at the Gallery (Hawaiian Village), and I think he was
too. He and Elsie Das and I jury a show out in the country this
Saturday. Isami is a terrible juror because he is fond of humanity.
Elsie is a terrible juror because she hates humanity. I am a terrible
juror because I want to work in the garden. Luckily, it is only
prize-awards we have to be concerned about.

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UNITED STATES INFORMATION AGENCY
WASHINGTON

August 20, 1962

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Chamberlain:

I want to thank you for the excellent service you have given our Agency over the years. It would have been extremely difficult to fill the numerous requests we receive from our posts abroad (and almost impossible to fill some) without the assistance of your Art Information Center.

For me, one of the most valuable aspects of the service has been your ability to provide the home addresses or the names of the dealers for artists. We receive all types of requests from abroad about artists and their work and often you can supply the answer immediately, or at least start me on the right track. Consequently, I want to express my appreciation for your prompt and excellent help and cooperation. I look forward to our continued association.

Sincerely,

Lois A. Bingham
Lois A. Bingham
Chief, Fine Arts Section
Exhibits Division
Information Center Service

Betty Chamberlain, Director
Art Information Center
853 Lexington Avenue
New York 21, New York

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

September 14, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Enclosed please find the Gallery's receipt for the works from your collection to be exhibited here from September 28th to November 11th and a copy of the receipt signed by M. Elizabeth Owen, Division of Visual Services, Department of State for those works brought to Washington for exchange with them.

There appears to have been no change in the condition of the above. I believe that Mr. Hoopes discussed the weakened condition of four or five of the paintings with you in New York. However, for the record I have noted the following:

Stuart Davis: NOT STILL SCAPES FOR SIX COLORS
cleavage in some areas at the top of the canvas
Samuel Halpert: BOATS, ST. TROPEZ
indentation with paint loss bottom left
Herbert Katzman: BROOKLYN BRIDGE
cleavage in sky area to right of center
Joseph Pollet: PARLOR, BEDROOM AND BATH
paint layer generally insecure
Edward P. Stasach: COLD PACIFIC
cleavage top right

We have condition reports on file for the entire group and will be happy to furnish further details should you desire them.

It is my understanding that you wish us to arrange for treatment of Zerbe's Self Portrait. We will send further details after Mr. Quandt has examined the painting.

Sincerely yours,

Mary H. Forbes
Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

Enclosures

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63 Sunny Reach Drive
West Hartford 17, Connecticut

August 31
1962

Dear Mrs. Halpert,
I had a lovely time yesterday and rest content to have seen the Valentines at last. I am very grateful to you for your advice, conversation and hospitality. It buoyed me up more than you might think.

I am afraid I left my Italian lighter on the table in the garden. Very stupid of me. If I did, perhaps you will take it to New York with you, and I can pick it there some time.

I hope your last weekend in Newtown will be a pleasant one with a minimum of noise from the neighbors and that all goes well when you are back in town.

*Write
sp*

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

AFA

20 August 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

You will begin to think that my record is broken or that my needle isn't in the groove when I tell you that I whipped in and out of town in advance of my schedule and since I had no wheels did not want to bother you in Newtown. I am so glad you had a chance to talk with Luke while you were doing the decor in the State Department. I imagine him very cat-with-the-cream with his fabulous loot from you. I am sure he will do well by you with or without his beautiful office, however.

The Field show is shaping up to be a very exciting prospect and I hope we will be able to lure you down here to see it.

With very best good wishes and looking forward to seeing you soon.

Sincerely,

Mary
Mary C. Black, Director
(Mrs. Richard Black)

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Honolulu
September 9

Dear Edith:

I am sitting up at our mountain top, practically freezing. It's amazing what a difference 1,500 feet make. It has been a fine 3 weeks vacation, and you would be proud of what I have done, cutting almost a mile of road through my jungle, and painting practically the entire inside of this mammoth old house. When you come out for Christmas, bring your fur coat the next time!

The point of all this is that I had a telephone call from Fritz Mueller last evening. It was at my suggestion that he went to you in the first place, and I told him that I would write you. However, I didn't. In fact I left a great many things undone - and forgotten - because I was about at the end of my rope and had to break away from everything for survival's sake.

So, to Fritz. He has probably told you most of what there is to know about his career, if you can call it that. He has a lot of good in him, I think, and he certainly belongs somewhere in the general field of the arts. His main trouble has been that he has such a large degree of financial independence that there hasn't been anything strong enough to hold him down. Whether he would stick at a job with the gallery, I don't know. But I do know that he is aware of the fact that he must stick to something for the sake of his self respect, and it would be my guess that he would work hard if he should go to work for you.

I like the boy very much, and so of course I would like to hope that he might get the job, because he needs someone like you to help him find himself. I realize, of course, that you aren't necessarily operating the Halpert Training School, however, and that you might well be looking for a type who could take over responsibility immediately and do a decent job of it. He has had no experience at all, so far as I know, in art dealing. But he is no dummy, and if he is somewhat naive, a bit of the day-to-day grind should sharpen him up. Also, I have no reason to think that he is one of the butterfly boys, who I seem to remember your telling me had been the types which had given you such grief before. His appealingness, I think, is quite evident. Your dowager clientele would probably love him.

I am not stupid enough to try to urge you, or even to think that I have any influence in this situation. But I write not really at Fritz's suggestion but because I want to myself because of a genuine interest in a person. Maybe these words can be helpful, in whatever direction.

Best aloha to you from Marjorie and the kids as well as me. I wish Peter were the applicant-age. He is really showing signs of intelligence and he is so damned handsome it almost makes you cry. I wish he might be lucky enough some day to find someone like you to teach him some of

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Fairleigh Dickinson University
Rutherford, New Jersey

PETER SAMMARTINO
PRESIDENT

September 10, 1962

Miss Edith Helpert
32 East 51 Street
Downtown Galleries,
New York City

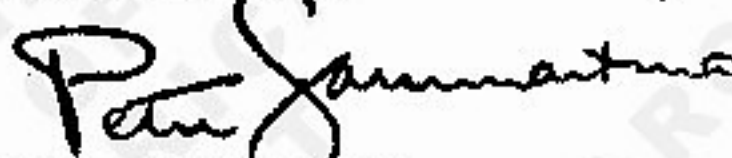
Dear Miss Helpert:

On the occasion of the dedication of the new Library
and of the October Commencement on Saturday, October sixth,
we are having a luncheon for some of the special guests.

We should be very happy if you can join us at twelve
o'clock in the Student Commons at Teaneck. Commencement is
at two o'clock. The dedication will be over by three thirty.

May we know by return mail whether you can be with us.

Sincerely yours,



Peter Sammartino
President

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

September 17, 1962

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Edith:

Am just back at my desk and glad to hear that things are moving. I hope the Internal Revenue will get a move on - it seems to me they have had plenty of time.

We are looking forward to "your" opening. Mrs. McCook Knox will have a small dinner in your honor at her very interesting old Georgetown home. She will be writing you soon, but I thought I would tip you off so you would know it is the "official" party.

With all good wishes from Alice and myself,

Cordially,

HW

Director

HWW:egs

3759 Imm St 27th - 7-

Feb 8 - 3759

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



The FUND

Insurance Companies

THE FUND INSURANCE COMPANY • HOME FIRE & MARINE INSURANCE COMPANY

1313 CALIFORNIA STREET • SAN FRANCISCO 20, CALIFORNIA • JUNE 1, 1962
MAIL ADDRESS: LOCK BOX 1273

W. J. CREWSON, Manager
Pacific Coast Marine Division

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 19, 1962

Mr. Peter P. Torris
Special Accounts Department
American Factors, Limited
P. O. Box 3230
Honolulu 1, Hawaii

Dear Mr. Torris:

Mrs. Gustaf Ecks - Fine Arts Dealers' Policy

Mr. Mulhern was in the office today and referred your letter of September 14, 1962 to me.

Because any loss under this policy would probably be a total loss to any one picture, we could give very little credit for a \$100 or \$200 deductible. Therefore, we think it best to leave the deductible clause unchanged.

If no coverage at the Ecks residence is provided, our premium quotation would be \$337.88.

Exclusion 4J can be deleted from the form.

You are correct in assuming that no monthly reports would be necessary under this policy. However, an 80% average clause would be added to the form.

Since the traveling exhibit exposure will be no longer than nine months, we can reduce the quotation on this portion of the risk to \$300.

Please let us know if we can be of any further assistance to you.

Yours very truly,

Charles B. Crane
Inland Marine Department

CBC:brk

dy 32 E

September 12, 1962

Mr. I. M. Schwarzkopf
110 East 42nd Street
New York, New York

Dear Mr. Schwarzkopf:

As you probably know, our real estate tax has jumped once again and as you know also the income barely meets all the expenses and particularly so during the past year. Referring merely to the last two statements, we have plumbing bills amounting to \$321. for July and \$226.10 for August. What is even more shocking is that the so-called repairs have merely served to create new problems. The hot water in my apartment as you noted lost the previous pressure and is as dirty as formerly. When I returned from my vacation I discovered that the cold water has slowed down incredibly. It takes forever to refill the tank and this as you know is a new toilet. Now there is some serious problem about the electrical wiring. Weinbeer tells me that this has to be attended to immediately as we might have a short circuit and a fire. Naturally I told him to go ahead.

It also occurs to me that nothing has been done - as far as I know - about cleaning the boiler, something we have done annually. Shouldn't that have been attended to? And finally can you advise me what happened about the roof? As you recall, I did not want any more done to it than absolutely necessary as I am pretty much resigned to getting rid of the building in stead of devoting myself to a janitor's work.

May I hear from you shortly? Thank you.

Sincerely yours,

EGH:gs

shipped: sept. 1. 1962 - via air - accompanying
Dr. Milton & Mrs. Kramer - from Orly airport

To Edith Halpert
Downtown Gallery
32 E 51st St
New York City

Painting No 1631 - IN THE MIRROR 1961
Size 40F (39 1/2 inch x 32 inch)
painted on wood. \$ 6,000.-

Painting No 1799 - GARGOYLES IN FLAMES 1962
Size 40F (39 1/2 in. x 32 in.)
painted on canvas. \$ 6,000.-

from ABRAHAM RATTNER
7 rue ANTOINE CHANTIN
PARIS 14^e FRANCE.

September 12, 1962

President Peter Sammartino
Fairleigh Dickinson University
Rutherford, New Jersey

Dear Mr. Sammartino:

Thank you so much for sending me the invitation following
our telephone conversation.

As I feared, I will not be in New York on the 6th as I am
scheduled for a lecture in Columbus during that weekend and
doubt whether I can possibly get back in time for the great
occasion.

I feel very sad about forgoing what I am sure will be an
excellent lunch and a wonderful ceremony - and the pleasure of
seeing you again, but will make a special date some time in
the very near future to see the exhibition and to say hello
to you.

My very best regards.

Sincerely yours,

EOH:gs

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 15, 1962

Mr. Carl D. Brandt
Brandt & Brandt
101 Park Avenue
New York 17, New York

Dear Mr. Brandt:

Forgive me for not having answered your letter more promptly, but, as you can guess, the reopening of the gallery after two months vacation and particularly at this time when I have no secretarial help, is an all-consuming operation.

If you are in the neighborhood some time during the following week, I should be very glad to discuss the project with you. I must say I have not been very cooperative, but try to understand that, due to a serious accident, I had some time ago and to the shortage of help, I have had little time to devote to the archives. This week, however, I acquired a brand new file and am hiring a clerk to sort the material and make it easily accessible for research.

I'll look forward to seeing you.

Sincerely,

EOH:js

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAY R. WOLF

Dear Mrs. Shepley,

Thank you so very much for your time this morning. Whether or not anything should come of it, I did want you to know how very much I enjoyed our talk and how very informative I found it.

Sincerely,
Jay Wolf

26 E. 63rd
New York City
17 September 1962

ARTHUR R. FREEMAN

**INSURANCE BROKER AND ADVISOR
TO INDUSTRY**

TELEPHONE MURRAY HILL 3-8510-71
3-12-13-14

10 EAST 40TH STREET
NEW YORK 16, N. Y.

Sept. 6, 1962

Downtown Gallery, Inc.
32 East 51st. Street
New York, N.Y.

Att: Miss Halpert

Dear Miss Halpert,

We return enclosed notice of cancellation which you received from the Standard Security Insurance Company, on policy #D-4264.

This applies to Disability Benefits policy, which we had issued effective October 1, 1962, and which we had the company cancel flat.

You are still covered for Disability Benefits Insurance with the State Insurance Fund.

Very truly yours,

ARTHUR R. FREEMAN

BY:

Helen Appel
Helen Appel

HA/ga
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ROLLINS COLLEGE
WINTER PARK, FLORIDA

THE MORSE GALLERY OF ART

September 17, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

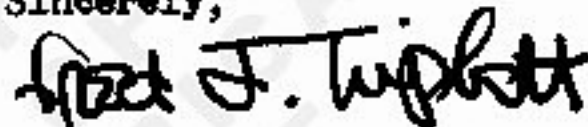
Dear Mrs. Halpert:

It was very nice to see you the other day and you were particularly kind to lend the drawings I selected for our opening Fall show. I am asking Budworth to pick them up on September 20. For your records, I selected the following drawings:

1. O'KEEFE, Georgia - Drawing #3 - 1959 - \$1,000.00
2. KUNYOSKI, Yasuo - Early Morning - 1959 \$2,500.00
3. RATTNER, Abe - V38-15 - 1955 \$600.00
4. SHAHN, Ben - Frud - 1959 \$750.00

Of course, these drawings will be insured by us, wall to wall, and all expense involved in shipping and packing will be assumed by The Morse Gallery of Art.

Sincerely,



Fred J. Trinlett
Executive Director

FJT:ja

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

hope that once we get back
to Newton & have them all
established in school, to come
back here for ten days
or so to give them the rest
he really needs. Maybe you
can come for a few days
the end of September.

The Zuckers are here & we
hope to see them before
they return to Florida.

Aug 29, 1962

Dear Edith,

It sounds to me as though
the Downtown Gallery has moved
Mrs. Halpert's office to Newton
for the summer. What kind
of vacation do you call that?
Our children are all back
from camp & so we can't
leave at this time. We do

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ATLANTA ART ASSOCIATION GALLERIES
HIGH MUSEUM OF ART
McBURNIEY ART MEMORIAL
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 6-0371—P. O. BOX 7272—STATION C

August 28, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

The 17th SOUTHEASTERN ANNUAL will be here before we know it now! Really, from the number of requests for information and entry blanks, we will have a very large number of paintings. I believe we will have many very good paintings and, of course, the usual number of entries from persons who believe that the word "amateur" means beginner. Interest has been greater than last year and we felt it was tremendous then.

Mrs. Halpert, we are all so delighted that you are coming to our town -- to Atlanta for the first time. Believe you will like it and already some of your friends have called me and sounded so happy to learn from the papers that you will be here -- among these, Mrs. Louis Regenstein, Jr.

Did I write you that your room is reserved at the Atlanta Biltmore Hotel, starting September 6th. The Biltmore is at the corner of Fifth and West Peachtree Street and our galleries are on 15th and Peachtree -- just ten blocks away. We do want you to come in here although the actual judging will take place down town at the warehouse where the pictures are now stored. (Cathcart's Storage). Someone from the Junior League will pick up you jurors the morning of September 7th and take you to the warehouse, etc. After you get here, any plans for entertainment, etc., will be given you.

We are now having coolish nights (about 67 degrees) but it gets pretty warm during the days (about 85). Thought you might like to bring one dress that you could be cool in, in case it does get hot. Usually, the Junior League gives a cocktail party and some individual either has a dinner party or a luncheon.

Sincerely,

Mary Claire Powell
Mary Claire Powell
Secretary

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M. B. KAPLANSKY
54 OLD PARK ROAD
TORONTO 19, ONTARIO

Sept 4, 1962

Dear Edith,

We are arriving in New York on
Saturday Sept 15th. Would you keep
Tuesday evening Sept 18th open and
join us for dinner. The Briggs
~~have~~ will be joining us too.

Looking forward to seeing you.
We will probably meet at the Gallery on
Monday or Tuesday.

Sincerely
M.B.

September 12, 1962

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Mr. George W. W. Brewster
53 Sargent Crossway
Brookline, Massachusetts

Dear George:

It has been mighty difficult for me to get back into a working rhythm after the restful vacation and relaxed mood of the summer. Now I am pulling myself up by my bootstraps and am attacking the most voluminous accumulation of mail you have ever seen.

Among this mail I have a letter from Mr. Arthur Freeman, my new insurance broker, who advises me that he is having considerable difficulty with the insurance company which covered you for liability or whatever it is called in relation to the accident when I sustained serious injuries. Naturally I explained to him that it would be very embarrassing for me to sue the company and you despite the fact that it was a rather costly affair. Perhaps you could talk to your insurance broker regarding the matter to ascertain what he would consider a pleasant method of getting the matter settled. If you would prefer not to do so let us forget the whole business, but it always infuriates me that the insurance companies get away with murder by making any claim collection both embarrassing and difficult after they collect premiums for years and years and years. May I hear from you about the matter so that I can advise my broker accordingly?

I hope that you and Joan have had a wonderful summer. As far as I am concerned it was the most restful vacation I have enjoyed in many, many years and I'm having a rough time readjusting myself to a working world.

I hope to see you very soon.

Affectionately,

RGH:gs

RUSSELL COWLES
NEW MILFORD
CONNECTICUT

August 23 1962

JA
7-810
Int.
EL 4-5654

Dear Edith:

According to the Atlanta Art Association
you are to be a fellow-juror with me in September. Of course I have no idea about your travel plans, but from my standpoint it might be pleasant to find you as a fellow traveler. I have tried in vain to reach you on the phone, here and in New York, hence this note.

I am planning to leave from Newark airport via Delta Airline, jet flight #923 at 6:40 p.m. on Thursday, the 6th of September, and arriving at Atlanta at 7:24, dinner served en route.

(I assume the 7:24 time is standard time - 8:24 New York time). Since our expenses are paid I am traveling first class. I expect to return via Delta flight #822 on Sunday morning at 11:55 (lunch en route) reaching New York at 2:46 p.m.

All of this may be of no moment for you, but it would be a pleasure for me should I find you on the plane. I hope this note will reach you.

Sincerely

P.S. The return flight lands at
Idlewild and not at Newark.

Russell

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might! Well, it would.

unemployment pay of \$50 a week, plus some extras they earn by doing odd jobs for equally immoral people who pay no unemployment insurance. I talked to a young woman the other day and she informed that she had no intention of getting a job until the end of the unemployment period as she enjoys the idle life. I too can draw insurance by firing myself. So much for that. But I am really very unhappy about the current attitude which is reported to me many times a day from clients who have had the same experience. Maybe I should move back to Russia where one works and likes it.

All the collection material has been shipped to the Corcoran Gallery where the exhibition will open Sept. 27th. Considering their regular policy, they are not publishing a catalog as there is no fund for this until the collection is actually in their possession legally. While the terms have been worked out satisfactorily, there ~~is~~ still some gimmicks which are still holding up the final papers. Jim Foster is scheduling his show for next summer and if your trustees pass on your plans you may have it before or after his scheduled date. There's lots of time and you can decide after you get the checklist or whatever Corcoran will put out for the show which doesnot have to be taken in its entirety as it is much too large -- way beyond the 100 item limit set by Jim Foster. I expect I will see you long before the exhibition date and we can talk about it some more. Referring to an earlier letter I am curious about the Kuniyoshi and the Weber and the reaction of the Acquisitions Committee. I'm delighted that you are so enthusiastic about Betty's latest pictures. I have written to her three or four times asking for two or three which we need desperately for the opening exhibition, but I suppose she has been too disturbed about Gustav's operation to do anything about the shipping. It is too bad about Isami as I really wanted to give him a break in arranging for a one-man exhibition, hoping that he would add to the six or seven very good paintings we have here to make a first rate unit. Evidently, he too feels discontented about these and I decided to wait a bit longer before making final arrangements.

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HELEN W. BOIGON, M. D.
45 EAST 82ND STREET
NEW YORK 28, N. Y.

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all kinds of essential questions to me personally on the meaning of life and its ultimate value. I live with aspects of this as my daily bread, but for whatever complex reasons obtain, this book and this current human tragedy have combined to flood me with it — fill my spiritual belly to bursting with no chance for emesis. So I'm — as they say in the trade — 'working it through'.

Till September, then, when my island tan turns to jaundiced yellow,

Love from us all,
Helen

September 12, 1962

Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

After the most restful summer I have experienced in many years, a summer devoted entirely to Edith Halpert, I am back at my desk with a most voluminous accumulation of correspondence which requires "immediate attention". In my present mood I refuse to be pushed around and am dictating only pleasant notes.

First, how are you? Did you have a pleasant summer? And are you still interested in the Dove exhibition? I'm not needling you, but there have been a good many requests for individual paintings as well as groups of Dove's work and I want to make sure that the loans will not extend into the period that you have in mind. Would you therefore be a good guy and let me know your tentative plans in this connection so that I might be guided accordingly?

In any event I am very eager to see you and expect to find you in the gallery one of these days carrying a huge "formal outline" which we can study at leisure over a coke or something of similar color.

I look forward to hearing from you soon.

Sincerely yours,

EGH:gs

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3501 CAMP BOWIE BOULEVARD, FORT WORTH 7, TEXAS PERSHING 2-2847

September 13, 1962

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Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Working from the catalogue which you sent me, we have made the following selections although we are leaving some of these choices either with you or pending receipt of photographs:

Stuart Davis
PAJARITA
ELECTRIC BULB

Marsden Hartley
STILL LIFE WITH BOWL
One other pending your recommendation or photograph

Kuniyoshi
RANCHO DE TAOS (Drawing)
Would prefer an oil if available; Sarah K. says he did nothing but drawings while in New Mexico.

John Marin
NEAR TAOS #4
Indian subject if available

I do hope you have photographs, but if not we will be happy to take your selection. Again, many thanks for your help, and I look forward to seeing you very soon.

Yours,


Mitchell A. Wilder
Director

MAW:mjw

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

September 18, 1962

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Edith:

I find that while I was away, Mr. Jacob Schulman made the Gallery a conditional offer of Baskin's Standing Figure. Mr. Hamilton wrote him in my absence saying that he could make the gift subject to your signing the agreement, or he could wait until we notified him that the agreement with you had, in fact, been signed. This was on the 15th of June. So far as I know, Mr. Hamilton has not received any further word from Mr. Schulman.

As you know Mr. Schulman, would you advise me as to whether or not I should let matters rest as they are, or write him to see if he would send us the work for consideration at the next accessions committee meeting.

With best regards,

Sincerely yours,



Director

HWW:cgs

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- 2 -

not have the original bill of sale of this.

It is ~~is~~ possible that any or all of these are for sale, which is one reason I wish a minimum valuation if you would be kind enough to give it to me. But I also need to insure them in the meantime, and the agent here needs some official stamp on the valuation, and I believe a letter coming from you would serve.

Would it be either indelicate, or unethical for you to tell me what the price was on the last Sheeler sold? As I say, I am more than half-way interested in selling Ballardsvale ~~Revisited~~ Revisited.

I would be most grateful to you for a word on this, and meanwhile send warmest greetings to you and hope all is going well with you - and also with Musya and Charles,

Cordially yours,

Helen Warring

Mrs. Helen R. Warring



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September 17, 1962

Mr. Rod Liechty
Berne-French Township School
Berne, Indiana

Dear Mr. Liechty:

May we ask you to please write directly to Mr. Ben Shahn
at Roosevelt, New Jersey for the information you require.

Enclosed is your check.

Thank you.

Sincerely yours,

Irene Gruber

lg
enc:

meantime, get a rest before
the "season" starts anew.

Yours,
Sybil
Stone



No 6. At an Indian village, New Mexico

Japan

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 14, 1962

Tiffany Foundation
1083 Fifth Avenue
New York 28, New York

Gentlemen:

The enclosed photograph is being sent at the request of
Edward Stasack.

Thank you.

Sincerely yours,

Irene Gruber

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

September 5, 1962

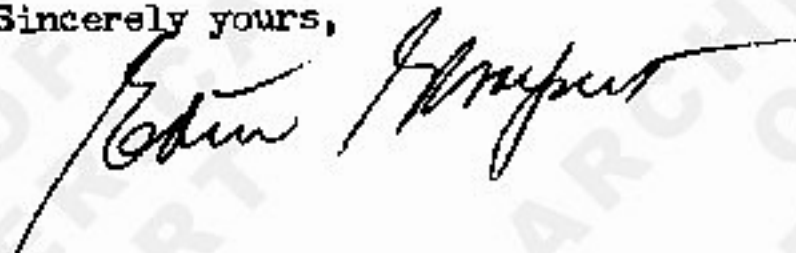
Mr. H. Platt
Platt Steel & Supply Company
506-7 Law & Finance Building
Pittsburgh 19, Pa.

Dear Mr. Platt:

The Gallery has just reopened and I am now attacking an accumulation of correspondence.

As you may know, Charles Sheeler suffered a stroke about two years ago and we discovered that there is only one unsold painting of his in our possession. Fortunately, he has recovered sufficiently to be most comfortable. However, he lost the use of his right hand and there are no additional pictures expected. This applies to his lithographs as well, which have been sold out completely. We have one drawing which we kept tucked away and if you are interested, I will be glad to send you a photograph with all the pertinent data.

Sincerely yours,



EGH:lg

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Neiman-Marcus

DALLAS 1, TEXAS

August 23, 1962

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

Upon receipt of your letter of July 18th, we immediately turned the listing which you enclosed together with your letter over to the insurance adjusters with instructions that they contact your broker, Mr. Arthur R. Freeman, 10 East 40th Street, New York 16, New York, per your instructions. I understand that they have been working on this loss, and I have asked for a complete report, and as soon as we receive it, we will be back in touch with you.

Sincerely yours,

Alice King Snavely

Alice King Snavely
Secretary to Stanley Marcus

AKS:gs

cc: Eden Hill Road
Newtown, Connecticut

8/30/62 - Frank Mortimer - out to lunch
left message.

8/31/62 - Frank Mortimer - out - left message

8/31/62 - " " - called - should have
report either 9/1/62 and will call us
then -

CHIEF, RIVERSIDE 15911
CABLE: NEMARCO DALLAS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 3, 1962.

Mr. I. L. De Francesco,
National Art Education Association,
Eatstown, Pennsylvania.

Dear Mr. De Francesco:

Several months ago I had some correspondence with Miss Regina Burke, Associate Superintendent in charge of Elementary School Division. She was very good to supply me with considerable information and suggested that I write to you for further data.

What I am eager to ascertain is the sequence in which the public schools were established in states in the United States. I also want to find out about the art curriculum in the first half of the 19th Century. I might explain that my curiosity has been aroused by a painting I found this year bearing the following inscription: "Drawn and painted by Melinda Miles, P.S. 16." This was the first instance of a painting of this type found which indicated that it was produced in a public school. The painting is a still life, very similar in design and execution to others dated between 1820 and 1840 - obviously based on what was then called a theorem. All the others known were either painted at home from instruction books or produced in a finishing school, where the art course had a separate place and a separate fee.

Since Melinda Miles indicated that the picture was painted in public school, I was greatly intrigued and would like to know whether there is any record of the kind of instruction given in art in public schools during the first half of the 19th Century.

I am writing a book on American folk art and this information would be invaluable in starting a new trend of thought in relation to the past.

Sincerely yours,

egh-k.

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

August 22, 1962.

Dear Mrs. Falgent:

I am so sorry I was away the Saturday you came to visit the Village. It is the only weekend all summer that I've been away and what bad luck to have missed you.

Dr. Andrews said he had a nice talk with you and thought that you enjoyed what we have done thus far. You can appreciate, too, what we have ahead of us and how important it is to do the job well and with accuracy.

If you are by any chance able to come again for a visit please let me know and I can give you lunch with pleasure.

Sincerely,

Ameyes Miller

re
PO ✓
as cust
file

Mrs. A. W. S. Herrington
4500 North Kessler Blvd.
Indianapolis 8, Indiana

September 7, 1962.

Herron

Mr. Edith Halpert,
Director, Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert :

I expect to be in New York around September 15 for a few days and want to come down to see you about the Ben Shahn painting in which I am interested. I expect Mr. Peat, Director of the Herron Art Museum to be there about the same time, and he may come along with me. I want to talk to you about various arrangements for our January exhibition at that time.

Meanwhile my best wishes to you, and thanks for your letter and telephone call.

Very sincerely,

A. W. S. Herrington

Pelever

63 Sunny Reach Drive
West Hartford 17, Connecticut

September 11,
1962

Dear Mrs Halpert,

I am very grateful for your letter and comments. I feel very fortunate to have your advice. I will, of course, ^{change} the direct quotation to read as you directed.

Your "minor carps" make it quite obvious to me that I have over emphasized a quality that was secondary in Father Kelly's character as a collector, and I shall rewrite accordingly. Thank you again for the nice day in Newtown

September 12, 1962

Mr. Sylvan Lang
1540 Milam Building
San Antonio 5, Texas

Dear Sylvan:

Many thanks for sending me the photograph of the Tseng Yu-ho painting which of course is an important addition to our records. The duplicate is being returned to you as requested.

Naturally I am delighted that you agree with me about the quality of this artist's work. During this age of conformity it is a great joy to find a painter with a personal point of view based on her own native tradition, change of environment, and a completely individual response. Incidentally do you know that Tom Slick has several of her paintings and would probably like to see the one that you and Mary acquired?

I'm delighted with the prospect of seeing you both. Do let me know in advance so that we can spend some time together. My very best regards.

Sincerely yours,

EOH:gs
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Urbana • EMpire 7-6611

August 22, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The enclosed polaroid of Moses (36" x 28") painted in 1955 is reproduced in color in the folio of Rattner's work, published here in 1956.

We have a person who would like to buy this painting if it is still available, and I will appreciate it if you will let me know about the price at your convenience.

Best regards.

Sincerely,



G. V. Donovan
Director

CVD:BS

Enc.

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September 12, 1962

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Mr. Richard F. Howard, Director
Birmingham Museum of Art
8th Avenue and 20th Street, North
Birmingham 3, Alabama

Dear Dick:

After considerable effort I finally managed to get into a working rhythm again following the most quiet and restful vacation I have ever experienced. I am now attacking my very fat dictation folder and am writing to ascertain when you are planning to be in New York to make the final selections for your exhibition you are planning for November. We now have an excellent selection in the gallery and I shall be very glad to show you whatever paintings will fit into your overall scheme.

It will be so nice to see you. Best regards.

Sincerely yours,

RCH:gs

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To _____	
Date _____	Time _____
WHILE YOU WERE OUT	
Mr. <u>Miss Ree</u>	
of _____	
Phone <u>HW 2-3360</u>	
<input type="checkbox"/> TELEPHONED	<input type="checkbox"/> PLEASE CALL HIM
<input type="checkbox"/> CALLED TO SEE YOU	<input type="checkbox"/> WILL CALL AGAIN
<input type="checkbox"/> WANTS TO SEE YOU	<input type="checkbox"/> IMPORTANT
Message <u>37 Village - up state</u>	
<u>Armer Art</u>	

Operator _____	

Form W.O. No. 3 GOLDSMITH BROS. Stationers, 77 Nassau St., N.Y. 8, N.Y.



HASTINGS COLLEGE

FOUNDED 1889

HASTINGS, NEBRASKA

August 29, 1962

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

I have your letter of June 4 in which you agree to cooperate with us for our dedication exhibition in October. We have a fund to cover the costs of crating the pictures, and the insurance and shipping charges, providing these are not too high. After reading the following information, kindly send me an estimate of the costs.

Early in the spring I had written to your gallery and also to the Nordness Gallery requesting pictures for our exhibition. It now appears that both galleries have expressed an interest in this venture. Would you be agreeable to a joint exhibition with the Nordness Gallery? If so, and we certainly hope that you are agreeable, we would like ten pictures of your choosing, each by a different artist if possible, for the exhibition. We are also asking the Nordness Gallery to send ten pictures.

The dates for the exhibition are October 8 to November 10. We would like to have paintings of any media, preferably without glass. They may be fairly large, but not more than approximately 60" in the greatest dimension. On the other hand, pictures that are too small might not be suitable in the large Student Center. Therefore, a suggested minimum size might be two feet.

Thank you very much for your assistance in this venture. I hope that the above stipulations will be satisfactory. If you have any questions, call me at the college: Hastings 3-2402, Extension 72.

Sincerely Yours,

Robert P. Johnston
Director of Exhibitions

Printed on publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Atlanta art esser

September 12, 1962

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Mrs. William T. Newman
3210 West Andrews Drive, N.W.
Atlanta 5, Georgia

Dear Mimi:

Well we got back safe and sound and four minutes earlier than scheduled. I am now in my apartment trying to catch up with the mail that had accumulated, but I decided that I can't postpone sending you a "thank you letter" for your many kindnesses, consideration, and extraordinary efficiency rarely found in the art world. My co-jurors shared these sentiments.

As you requested I am enclosing the expense account. The honorarium check I would like to have made to the account of The Edith Gregor Halpert Foundation which is devoted entirely to the cause of American artists (other than those associated with this gallery), special publications, etc. I can't recall whether this was to be sent to you or to the museum, but if the latter would you be good enough to pass it on! I can't seem to find the original correspondence.

Don't forget that you promised to let me know when you and your husband come to New York, giving me some advance notice to make sure that I make no other engagements at that time.

With kindest regards,

Sincerely yours,

EGH:gs
enclosure

September 12, 1962

Mrs. Sally Fairweather
Fairweather - Hardin Gallery
139 East Ontario Street
Chicago, Illinois

Dear Sally:

What I am writing below is as you will gather completely confidential as will be your reply.

At the dealers' meeting yesterday the name of Faigen was proposed and I was commissioned to make some inquiries especially because I know nothing about him. We are trying to make the organization a model one - if possible - with the members chosen based on their integrity. The thought at the meeting was to consult at least one other dealer in a locale outside New York City and you seem to be the number one choice as far as I am concerned. Won't you please give me your opinion? I promise not to repeat any criticisms and the source.

Best regards.

Sincerely yours,

EGH:gs

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302 John Ringling Boulevard
Sarasota, Florida



Phone: 388-1357

Sept. 4, 1962

Mrs. E. G. Halpert, Dir.
The Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

Dear Mrs. Halpert,

We hope you have had a happy summer.

As you requested, I am writing to let you know that I still hope to be able to exhibit some prints and drawings of Ben Shahn. If the month of November is not convenient however, an exhibit for the month of December would be excellent. The gallery is being enlarged, and work will be shown under the best lighting conditions.

I know that there must be many demands on your time, and I want you to know how much I appreciate your cooperation in this.

Hoping for a favorable reply:

Sincerely yours,

Murray Lechow

ML/r

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

note 8/20

RINGLING RESIDENCE ASOLO THEATRE CIRCUS MUSEUM
JOHN AND MABLE RINGLING MUSEUM OF ART

OWNED AND OPERATED BY THE STATE OF FLORIDA

P. O. BOX 1890
SARASOTA, FLORIDA

August 20, 1962

Miss Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Miss Halpert:

Forgive me for bothering you, but can you give me - on the enclosed postcard - my estimate of a proper insurance valuation for a J.J. Audubon Elephant Folio print, Great American Cock-Male - Vulgo (Wild Turkey), etc.?

I am undertaking to help the owner by sending the print to the Fogg for some restoration and he would like to cover it for full value while it is away. The condition of the print is basically good, I think.

I'll appreciate your advice.

Sincerely yours,

Robert O. Parks

Robert O. Parks
Curator

ROP:f
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ATLANTA ART ASSOCIATION PRESENTS THE
SOUTHEASTERN ANNUAL EXHIBITION
SPONSORED BY THE DAVISON-PAXON COMPANY
CO-SPONSORED BY THE ATLANTA JUNIOR LEAGUE



August 29, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I believe that your schedule is going to be too full to work in an 8:30 television show Friday, September 7th. We are delighted that you are coming to judge the Southeastern and don't want to make any unnecessary demands on your time.

I have arranged one personal interview for a feature story about you with an Atlanta Constitution reporter, Miss Jean Rooney. She will come to Cathcart Storage Co. during lunch there on Friday.

We are all looking forward to your Atlanta visit.

Sincerely,

Frances Cox

Frances Cox
Publicity Chairman

WKS

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

September 18, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Quandt has examined Self Portrait by Karl Zerbe. He does not feel that it is serious.

We have informed the American Federation of Arts of his estimate of \$25 for the repair and are awaiting their approval.

Sincerely yours,

Mary H. Forbes

Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

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ST LOUIS ARTISTS' GUILD •

• 812 NO. UNION BLVD. •
• ST. LOUIS, MISSOURI •

• TELEPHONE • FOrest 1-6043 •

September 8, 1962

Dear Miss Halpert:

I have recently received a tentative list from Mr. W.H. Smith and Mr. Fred Conway of the works to be included in the November St. Louis Artists' Guild show of contemporary American painting. According to this list your gallery is being generous enough to loan paintings by Stuart Davis, John Marin, and Yasuo Kuniyoshi.

I am now in the final stages of planning the catalogue for the show. The catalogue will consist of a statement by Rodney Winfield, President of the Artists' Guild, an introduction by Mr. Smith and Mr. Conway, concerning the way in which the show was selected, an itemized list of the works in the show, and a short biographical sketch of each artist.

In order to make the most accurate and up-to-date information available to the viewers and prospective purchasers at the show, I would very much appreciate it if you could send me any details concerning the artists and their works. In particular I would like to know the title, medium, size, date, and price of the paintings which you are planning to lend to the Guild's show.

Sincerely,

Linda D. Skrainka
Linda D. Skrainka

P.S. Would you please send all information to
6047 Westminister Place, St. Louis 12, Mo.

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AMON CARTER MUSEUM OF WESTERN ART
3501 Camp Bowie Blvd.
Fort Worth, Texas

September 13, 1962

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Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Working from the catalogue which you sent me, we have made the following selections although we are leaving some of these choices either with you or pending receipt of photographs:

P Stuart Davis
PAJARITA
ELECTRIC BULB

P Marsden Hartley
STILL LIFE WITH BOWL
One other pending your recommendation or photograph

Kuniyoshi
RANCHO DE TAOS (Drawing)
Would prefer an oil if available; Sarah K. says he did nothing but drawings while in New Mexico.

John Marin
NEAR TAOS #4
Indian subject if available

I do hope you have photographs, but if not we will be happy to take your selection. Again, many thanks for your help, and I look forward to seeing you very soon.

Yours,

M. K. Keefe

Personal 1945 Post.
Mitchell A. Wilder
Director

Under Heat

up of Personal 1937
Shran - Corpus Christi

MAW:ajw
cc: Clinton Adams
Van Daren Coke
Marie Navler

Yours
I certainly enjoyed your description of the three-man jury. I have just returned from Atlanta, Georgia, where we saw in the regional exhibition. My confreres were Jim Foster and Russell Cowles. We got along fine because we were equally depressed about the low average of quality which is so characteristic of the shows in the past three or four years. Maybe I have lived too long!

I gather that you have changed your altitude and are back at work in your air conditioned office to avoid the heat. C'est la vie.

If either of my respective assistants works out as I hope, I will be seeing you soon. Meanwhile, my fondest regards to you-all.

As ever,

EGH:aje

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 6, 1962

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

I hope you will forgive the tone of this letter but I really cannot take this another minute and therefore am making the demand. I can tell you honestly that the loss has far exceeded any figures I have cited and you will note that I did not include the rent, the extra help I had to employ and the incredible amount of time I have devoted to this.

I am writing you this separate note to tell you that I still love you and hope that our friendship will not be involved.

Sincerely yours,

BOH:lg

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PROGRAM

from three to five o'clock

Preview of the Reception Center and Museum wherein are exhibited Inspirational Drawings from the Andrews Collection and the Vincent Newton Collection.

In the brick dwelling:

Six rooms on view not shown last year

Furniture recently acquired from the

Mary Parsons Collection

and the

Vincent Newton Collection

loan exhibition of furniture from the

Collection of Mr. and Mrs. Charles Sheeler

In the newly opened Brethren Shop:

Smithsonian Institution Exhibition

"Shaker Craftsmanship"

Demonstration of chair seat taping by

James S. Brown of Lee

In the Sisters Shop:

Weaving Exhibition by Mrs. Harry Warren

of Sheffield

A walk through the village

Guided tours at three o'clock and four o'clock
to view unopened areas of projected restoration

Refreshments



AS

PASCACK VALLEY CHAPTER
of
HADASSAH

104 Berkley Avenue
Westwood, New Jersey
August 24, 1962

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

Last year, through the courtesy of galleries such as yours, the Pascack Valley Chapter of Hadassah was able to successfully produce an Art Exhibit and Sale; the proceeds of which were sent to the Hadassah Medical Organization and Medical Center.

We are now in the process of planning and arranging this year's exhibit, which will take place on Saturday, Sunday, and Monday, November 3rd, 4th, and 5th.

You will recall that last year you were kind enough to allow us to select some of your art work for exhibition and sale at our show. We sincerely hope the same courtesy will be extended to us this year.

May we hear from you at your earliest convenience.

Yours very truly,

Anita Rosenblatt

ANITA ROSENBLATT, CHAIRMAN
(Mrs. Harry Rosenblatt)

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HOUGHTON MIFFLIN COMPANY

2 PARK STREET · BOSTON 7

TELEPHONE: CAPITOL 7-9300

September 13, 1962

Collection: L.B. Schlosser
322 Central Park West
New York, New York

Gentlemen:

We are currently collecting art work for possible use in an American History textbook on the college level. The text, *THE AMERICAN NATION* by John D. Hicks, is undergoing complete revision and shall be published in January 1963.

In this revision of *THE AMERICAN NATION* we have planned to include two full color inserts with reproductions of paintings by various American artists.

The Boston Museum of Fine Arts has kindly agreed to our use of a number of slides from their files, on the condition that we have the permission of the owner of the original painting for its reproduction in our textbook.

May we have your permission to include "Builder," c. 1947, by Ben Shahn in our full color insert in *THE AMERICAN NATION* and to make our reproduction from the slide from the files of The Boston Museum of Fine Arts?

We will be most happy to include your specified credit line. Our present plan is to include the title, date, artist and owner of each painting on the page with the painting.

If we may have your permission to reproduce "Builder" in *THE AMERICAN NATION*, would you be kind enough to send a carbon of your letter granting permission to: Miss Elizabeth Riegal
Boston Museum of Fine Arts
Huntington Avenue
Boston, Mass.

As you know by our publication date, our schedule is extremely

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DANIEL MILLSAPS
115 FIFTH STREET, S. E.
WASHINGTON 3, D. C.

September 18, 1962

Mrs Edith Greger Halpert
32 East 51st St
New York 22, N.Y.

Dear Edith Halpert:

I do so much appreciate your letter about the publication Washington International Art Letter, which, although to this point is in the area of a labor of love, may have the basis for real assistance to the whole world of art. At least, to have your kind thoughts and endorsement is most gratifying. I have for years admired your work and at one time knew intimately one of your special friends--Yasue Kuniyoshi. Actually, Yas, before I met him in New York, awarded me one of the highest prizes I ever achieved in the print field.

Your thoughts on recent trends which reduce art to only a stock market level, I personally agree with. The Letter commented on Mr. Rush's book because it does reflect some areas of current thinking and I felt we should, of necessity, speak of this trend whether or not we agreed personally. It would be a pleasure to have a quote from you stating your views in the matter, even if we would be carrying on a public battle already begun. Should you care to send a statement that we can use I'd be most happy. Further, if you would be able to lend your name to our project as a member of the advisory list, as has Warren Robbins and Alden Megraw, it would add prestige and be of great moral support in what we are trying to do.

I am very familiar with Al Toffler's article and think it would be well for the USIA to distribute it. I quoted figures from the same sources in the introduction to a handbook (complimentary copy enclosed) which Dorothea Ward and I prepared, called "Community Art Show Guide...". This publication has been adopted by the USIA and is just now being placed in our overseas libraries; the first shipment having gone out last week. We would be happy to work out some arrangement to get USIA to distribute the article you sent. Sometimes here it is a matter of getting a donor to supply reprints or money for them to donate to the government agencies because of budgetary problems, but I'd be most happy to explore the matter further and discuss it with you.

I was talking with Warren Robbins last night and it seems we both plan to attend the opening of your collection at the Corcoran on the 27th. I look forward to saying greetings to you there.

Thank you again for writing. Enclosed are some materials which will give you some more background on us here.

Sincerely,

Dan Millsaps

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The Print Club

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September 7, 1962

The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Sirs,

The Print Club has reopened for our 1962-63 season. Please send us a group of Ben Shahn serigraphs again on consignment. In the past you have allowed us a commission of 15% on all sales.

Sincerely Yours,

Bertha von Moschzisker
Bertha von Moschzisker
Director

BvM/pp

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Mrs. Raymond D. B. Wright

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September 15, 1962

Mr. Lee Nordness
Nordness Gallery
831 Madison Avenue
New York, New York

Dear Mr. Nordness:

Will you be kind enough to send us an insurance valuation
on the following paintings:

Julian Levi oil 1942 16 x 12"

Many thanks.

Sincerely yours,

Irene Gruber

lg

Mrs. Mary Palmer

September 6, 1962

repeat, as much as I loved the old boy he cannot be credited with "great taste". In reading the manuscript one is conscious that he did have an eye for beauty but that the subject matter more often was the emphasis, as evidenced by what he commissioned. I would consider it a mistake to exaggerate his esthetic acumen.

Sincerely yours,

EOH:lg

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Thank you for any
information you can
give me.

Sincerely yours
Harriet B. Willes
(Mrs. J. M.)

Neiman-Marcus

DALLAS 1, TEXAS

August 24, 1962

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

With regard to my letter of August 23rd, we have now found from our insurance adjuster that they have found a second and independent art expert who is willing to assist in arbitrating the differences of opinion as to the extent of the damage involved.

Unfortunately, the independent insurance adjuster handling this matter has been unable to reach your broker, Mr. Arthur R. Freeman or you.

Will you please therefore arrange to either contact or have Mr. Freeman contact Mr. William M. Mortimer, 111 John Street, New York 38, New York (Digby-9-2900) and arrange for an appointment to discuss this matter as we are completely helpless dealing through so many individuals and at such a great distance.

Since this is a matter for the insurance company it is vital to any kind of settlement that you state your opinions and wishes frankly to these people since we at this end have absolutely no influence on them at all.

Sincerely yours,

Alice King Snavely
Alice King Snavely
Secretary to Stanley Marcus

AKS:gs

cc: Eden Hill Road
Newtown, Connecticut

PHONE: RIVERSIDE 1-6911

CABLE: NEMARCO DALLAS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

and for your generous
help with the MS.

Sincerely,
Mary Palmer

P.S. I have a job! - part
time instructor in English
at the University of Hartford.
I doubt that my rank in
the academic world could
be lower, but my foot is
in the door. M.P.

HELEN W. BOIGON, M. D.
43 EAST 52ND STREET
NEW YORK 23, N. Y.

Fair Harbor, Fire Island
Thursday morning, 8/23/62

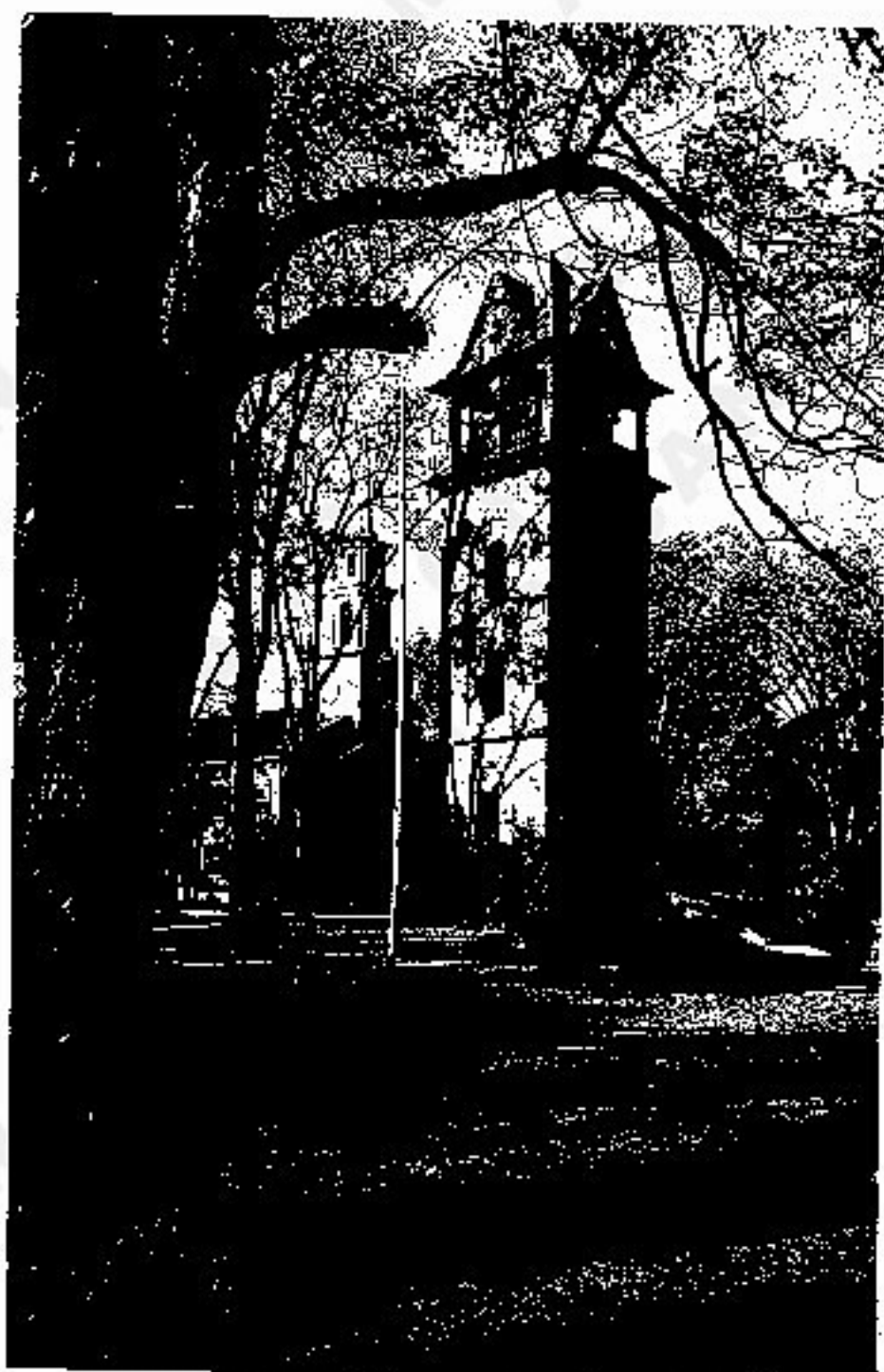
Dear Edith,

It is contrary to all the forces of reason that I should find this situation to be a small purgatory — but so it is for me. Since what rushes to the floodgates of my lips, or pen, is little else but complaint, I have written to or called no one. Time itself, however, and a few hours in town yesterday, seem to have effaced somewhat my inhibition to communicating — or maybe it is that my depression is lifting enough to drop a few notes and let one or two of you know that we are well, thinking of you, and in the main, profiting from sun and sea.

You particularly have been not only in mind but mentioned, especially when Evelyn and Leo Praeger — stalwart souls — paid us a visit in the teeth of a storm. Being what they are, they have a genuine fondness for you (as well as their pictures) and since this is a rare commodity, I always warm at experiencing it.

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POL

September 12, 1962

Miss Virginia Ritchey
607 Longview Drive
Lexington, Kentucky

Dear Miss Ritchey:

Now that the gallery has reopened for the new season I want to acknowledge your letter and to advise you that we will be very glad to place your name on our mailing list to receive all future publications.

Sincerely yours,

EOH:gs

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SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER

SAN FRANCISCO 2, CALIFORNIA

HEMLOCK 1-2040

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August 21, 1962

Mrs. Edith Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

I am sorry for any confusion about my position on the Tseng Yu-ho exhibition. I would be interested to have her work for exhibition here if it can be arranged efficiently and economically. The dates I have in mind are December 18, 1962 - January 13, 1963, although it would be possible to move the show on into January and early February with a closing date as late as February 10, if necessary.

I do not have either from the artist or from my conversation with Dr. Ecke a very clear picture of the schedule of the show or what, if any, costs would be involved. It would be good to have these matters clarified, and be able to confirm dates. I hesitate, however, to intrude on your sunset, but I suppose the city will beckon soon. I wish I could visit you there but I've had my time off for good behavior and have to get to work now.

Yours sincerely,



George D. Culler
Director

GDC:tf

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

8/29
August 25, 1962

Mr. Arthur R. Freeman
10 East 40th Street
New York 16, New York

Dear Mr. Freeman:

Although I am under the impression that you received a copy of the letter addressed to me by Alice Snavely, I am quoting it below. This is self explanatory.

Upon receipt of your letter of July 18th, we immediately turned the listing which you enclosed together with your letter over to the insurance adjusters with instructions that they contact your broker, Mr. Arthur R. Freeman, 10 East 40th Street, New York 16, New York, per your instructions. I understand that they have been working on this loss, and I have asked for a complete report and as soon as we receive it, we will be back in touch with you.

I hope we can get this thing popping.

I am returning to New York on the 4th but have to go to Atlanta on the 6th, returning on the 10th. Please use your judgment about getting in touch with me if necessary. Many thanks.

Sincerely yours,

Edith Halpert

8/27 *spoke to him*
EGH/csp

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

September 5, 1962

Mr. Lee Nordness
Nordness Gallery
831 Madison Avenue
New York 21, New York

Dear Lee:

Just to make sure that all the paintings are now in your possession, I am dropping you this note. The releases were sent by us to the various institutions. Incidentally, in the future, please do not address yourself directly to the artists since we handle all their affairs. For your private information, there has been quite a bit of criticism among the dealers in this connection.

Apropos, I might just as well get this off my chest and tell you frankly that I was terribly shocked that you found it necessary to use the name of a Swiss publisher rather than Johnson. I believed you implicitly, as did several other dealers who mentioned it. There would have been no difference in our approach if you had been honest with it and I am strongly disappointed that you used this ruse even on me. How could you?

As your "mentor", may I tell you that this is bad public relations and needlessly so.

Sincerely yours,

BOH:lg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

32 651
C O P I
September 18th, 1962

Mr. I.M. Schwarzkopf
110 East 42nd Street
New York 17, New York

Dear Mr. Schwarzkopf:

I just returned from my vacation last week, and learned that I must leave for Australia the end of this month. As I will not be returning to New York I would appreciate it if you could arrange to refund the deposit on the room.

I do apologize for this sudden move, but I did not know myself until this Monday.

I have enjoyed staying at 32 East 51st Street and I am so sorry that I do have to leave.

Sincerely yours,

Rose-Marie McCarthy
32 East 51st Street
Apt. 5C
New York 22, N.Y.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

PT. Check of [unclear]

September 14, 1963

Mr. Stephen R. McCrae
Director, The Springs Art Contest
The Springs Cotton Mills
Fort Mill, South Carolina

Dear Mr. McCrae:

Please forgive me for not having answered your letter earlier, but the Gallery was closed during the summer and we are just beginning to function normally again.

Indeed I am flattered by your invitation. Much as I would like to take advantage of it, we are opening a new show on the 5th of November and it would be impossible for me to leave town during the first few days of the new exhibition.

I hope that I will be offered the opportunity on a future occasion.

Sincerely yours,

EGH/tm



The Springs Cotton Mills

FORT MILL, SOUTH CAROLINA

August 29, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Without any preliminaries about it, I'd like to ask if you would be willing to judge the Fifth Annual Springs Art Contest in Lancaster, South Carolina, on Friday, November 8, 1963. This is an open contest for amateur and professional artists in North and South Carolina. It has produced in the past somewhat more enthusiasm than fine art but it is representative of this area's developing interest in artistic expression.

In trying to select a panel I have been in touch with Dr. John R. Craft, Director of the Columbia Museum of Art. He has suggested that you would be an outstanding judge and would add prestige to our contest.

If the idea appeals to you and if you can work us into your busy schedule, you could fly down by jet Thursday afternoon and be back in New York Friday night. All of your expenses will be paid. A judge's fee of \$100 is also provided.

The contest was established by the late Col. Elliott White Springs, president of The Springs Cotton Mills, to give artists of the Carolinas some encouragement and public exposure. Following his death in October, 1959, the Springs organization decided to carry on the competition as a memorial to Col. Springs. There is no entry fee. Springs provides \$1,000 in prize money and pays all expenses of the contest and Traveling Show.

Except for the credit received as sponsor of the contest, The Springs Cotton Mills makes no attempt to use it for publicity purposes. The Traveling Show includes the six prize winners and 25 entries receiving honorable mention. It tours colleges and art centers in the two Carolinas for some six months after each contest.

You will find in the envelope to which this letter is attached some additional information on this contest and a copy of the recently issued booklet on The Springs Cotton Mills. I will be glad to answer any other questions you might have if you will call me collect - Area Code 803, 547-2901.

Sincerely,

THE SPRINGS COTTON MILLS

Stephen R. McCrae

Director, The Springs Art Contest

SRM:cdh

Attachments

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cc. Mrs. Shann
Mrs. Perkins
Mrs. Halpert
Mr. McShane
Miss Schapiro

New Delhi, India,
September 13, 1962.

Dear Mr. Rasmussen:

We have just dispatched Dove's Car in Garage, suitably packed and with all possible protection. I hope that it arrives in good shape and that you will extend my personal thanks to Downtown Gallery for letting us have it. Many knowledgeable Indians were particularly excited at finding the Dove in the collection -- a painter they have previously known about only from books.

The whole collection continues to brighten our lives, to charm many of our friends and to act as a never failing source of conversational gambits with the new people who visit us at the residence.

Again, please accept our thanks for all that the Modern Museum and Art in Embassies Committee has done for us.

Yours faithfully,

John Kenneth Galbreath

Mr. Waldo Rasmussen,
Associate Director,
Circulating Exhibitions,
The Museum of Modern Art,
11 West 57th Street,
New York 19, N. Y.

Sept. 5, 1962

Mr. Richard Barnett
Antioch College
Yellow Springs,
Ohio

Dear Mr. Barnett:

In checking over records, I find a receipt signed by you
for a number of photographs. To my knowledge, they have never been
returned.

They are as follows:

William Kerech

- | | | |
|---------------------|------|-----------|
| 1. Head of Woman | 1953 | |
| 2. "Love" | 1959 | Two Views |
| 3. "Love" | 1959 | |
| 4. Reclining Figure | 1955 | |
| 5. Nimbus | | |
| 6. Child Drinking | 1959 | |

Stuart Davis

- | | |
|----------------------------|----------|
| 7. Study for the Paris Bit | 2 Prints |
| 8. Int'l. Surface #1 | |

The receipt I am speaking of was or is dated 4/22/61.

Will you please let me hear from you regarding these
photographs as soon as possible.

Sincerely yours

John Marin, Jr.

September 15, 1962

Mrs. Louis Regenstein, Jr.
3691 Tuxedo Road, N.W.
Atlanta, Ga.

Dear Helen:

Please accept my belated thanks for a delightful evening in your most attractive home. It was a great pleasure to see you and Louis in your own environment and, of course, I was delighted to see the Zorach torso in such an ideal setting.

All in all, I had a very pleasant time in Atlanta and enjoyed meeting so many nice people. There is a very special quality in Southern hospitality. I particularly liked Mr. Carmichael (I'm sure I have his name spelled wrong and when you get a chance would you mind sending me his correct name including that on the first letter and his address.) It was good to hear a different point of a view from a "Southern politician."

I certainly hope to see you all soon in New York. Do let me know in advance so I can plan a gay weekend. Again, many thanks for all your kindnesses.

Sincerely,

birth certificate
ECH:ajo

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
IRWIN H. MOSS
RONALD GREENBERG

350 FIFTH AVENUE
NEW YORK 1, N. Y.
LONGACKE 5-2424

September 7, 1962

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

A Mr. Friedman phoned me and stated that he was your insurance broker and that you had asked him to discuss with me a claim arising out of the accident you had in November, 1961 in Massachusetts. He stated that you had sustained injuries from falling into an areaway while visiting someone's home, due to there having been no lights or warnings protecting against the danger. He said that he had taken the matter up with the Connecticut Fire Insurance Co. which covered the owner of the house and that they were willing to pay only the amount of your medical expenses not exceeding \$500 and some token payment in addition to that.

Our office does not handle negligence matters but we use a negligence attorney who specializes in that field. In order to get an opinion from him as to what to do in the situation, I had Mr. Friedman speak with him. His reaction is that although the insurance company is not giving you anything more than the very minimum which you would be entitled to in any case, you would not be able to get a better settlement unless you were prepared to institute suit in Massachusetts. He did not think that a lawyer's letter threatening a suit would improve the settlement. It would be necessary actually, in his opinion, to institute suit, in which event you might well get a better settlement even though you do not intend eventually to go to trial or prosecute the action. However, to institute such suit you would have to retain Massachusetts counsel on a contingent basis of at least one-third of the recovery going to counsel.

I do not know whether you have any desire to have suit instituted here. If you do, I will contact Massachusetts counsel and let you know the proposed retainer arrangement and what small outlay might be involved. If you do not, then as a practical matter it comes down to your accepting the proposed settlement.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

✓
hgg
pol
lost in ca (*see att*)

August 22, 1962

Mrs. William T. Newman
3210 West Andrews Drive, NW
Atlanta 5, Georgia

Dear Mrs. Newman:

Thank you for your very kind letter.

If I can make an earlier plane on Thursday evening, the 7th, and can break my routine by arising at 8:30 rather than 10, I shall be delighted to appear on the television program you suggest. If it were later, there would be no obstacle, but I would hate to mislead you in view of the unique hour for me.

When your letter arrived in Connecticut, mine to Mrs. Regenstein was already mailed.

I certainly look forward to my visit in Atlanta.

Sincerely yours,

BGH/csp

cc

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August 27, 1962

Mr. Burton Cumming
Director of Publications
New York Graphic Society, Ltd.
Greenwich, Connecticut

Dear Burton:

I did not mean to be rude by not replying promptly on receipt of your letter. I intended to phone you instead and kept postponing it as I was on the wing constantly this summer and was never quite sure when I would be at home to keep a date. Among other problems, my maid walked out weeks in advance, and although it was a good summer, I must say it was quite confused.

I doubt whether the tape will be available for anyone, as I expect the Ford Foundation to impose a similar restriction to mine. Because I have talked very freely, not only about myself but about artists, collectors, museums, etc., I demanded that no one hear the tape nor read the transcripts for a period of 20 years unless I or my estate writes a release. Please don't think that the material is slenderous; only that some of it is quite current and requires considerable editing.

After I complete my two forthcoming stints--a trip to Georgia and another to Columbus, I will get in touch with you and make a date for a drink or lunch or whatever so that we can have a chat (in New York). It will be nice to see you.

Sincerely yours,

EGH/osp

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September 5, 1962

Mr. Jack Lawrence
229 East 52nd Street
New York, New York

Dear Mr. Lawrence:

As you requested I am giving you what I consider the current market valuations of the paintings listed below.

Ben Shahn: LAISSEZ FAIRE, 1947 Watercolor	17 $\frac{1}{2}$ x12	\$500.
Stuart Davis: NATURAL SCENE, 1955 Gouache	13 $\frac{1}{2}$ x12	1250.
Max Weber: REHEARSAL, 1930 Oil	28x20	6000.
Charles Demuth: TURKISH BATH, 1915 Watercolor.	10 $\frac{1}{2}$ x8	1500.
Yasuo Kuniyoshi: GIRL IN WHITE CHEMISE, Oil	20x26	7500.

Sincerely,

EGH:lk

**Paintings to be insured from the Ninth Annual American Contemporary
Art Exhibition - Lehigh University**

Kruschall Galleries:

Paintings

Figure	Bernard Arnest	\$350
The Shoe Factory	Peggy Bacon	200
Boulders	Russel Cowles	1200
Harbor #2	Ralph Rubin	400
The Search	Walter Feldman	500
Mockerel	John Laurent	350
Beach	James Farney	1000
Bamboo and Other Things	Andree Sullivan	200
Christ and the Fishermen	Sali Frantz	475
Luncheon in a Luncheon		
Garden, Analfi	Sali Frantz	300
Still Country	John Guerin	600
Still Life with Lemon	James Lechay	750

Print-Made Gilt

Gill	Glen Kross	65
------	------------	----

The Contemporaries:

Landscape	Kipkins, Robert	650
Figure	Peter Takel	240
Landscape	Peter Takel	250
Southampton	Jan Woodner	350

Kahn Galleries:

Tall, Narrow Still Life	Henri Streeter	2500
Los Rumbias, Barcelona	George Pictou	900
Seascapes, Red Rocks	Henry Mattson	1200

Kaboch Galleries:

River	Arthur Kimmig	700
Nightgown	John Fenton	1800
Ancient Rocks, #2	Margit Beck	1200

Kneadler Galleries:

High Noon, Naples	Eugene Jermol	2500
The Frocession	Charles Bain	2500

Grand Central Moderns:

Pre-Chair	Jennett Lee	850
Noonlight Soil	Byron Brown	850
Grove, Rock	Lee Hines	600

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Thank you again - for your
intelligence. I've decided that's
a deeply meaningful phrase.

Sincerely,

Mary Palmer

THE CORCORAN GALLERY OF ART

Washington 6, D. C.

Office of the President

September 17, 1962

Frederick Baum, Esquire
Rubin, Baum & Levin
350 Fifth Avenue
New York 1, New York

Dear Mr. Baum:

This is to acknowledge receipt of your letter of the 12th which arrived at the office during my absence.

I will call the Conferees' attention to the ruling to which you refer, although I am sure they are well aware of it. We have been keeping in touch with them as closely as possible, but we do not want to get to the point where they are annoyed.

I am calling their attention to the exhibition of the part of the Halpert Collection which the Gallery is putting on September 28th, hoping they will realize the need for prompt action in their ruling.

I will keep you fully advised.

Sincerely yours,

George E. Hamilton, Jr. (signed)

GEH/tbc

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

September 11, 1962

Dear Mrs Halpert,

This is just a brief note to let you know that your collection arrived safely and that, at the moment, the paintings and sculpture are being arranged in the galleries. The exchange with The Department of State is being made this week.

When Mr Marin and I parted at six o'clock Thursday night, I took with me the itemized list, for there were so many additions and deletions to be made that it seemed better to sign for the total number of works received and to send you the corrected copy later on. This list will be in your hands by the end of the week.

You may be interested to know that Zoran Kramianik, the director of the Gallery of Modern Art in Ljubiana, Jugoslavia, had a tour of the Gallery on Monday morning. He is much interested in the development of American painting in the 20th century, and I could not resist showing him your collection. At that point, his official facade disappeared, and he began to wax most enthusiastic.

Sincerely,

Don Hoopes

Donalson F. Hoopes
Curator of Exhibitions

Mrs Edith Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

GUDMUND
VIGTEL

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4 Ives Woods Drive,
Oxford, Ohio.

Sept. 12, 1962

Mrs. Edith Halpert
The Downtown Gallery, Inc
32 East 51st St.
New York City.

Dear Edith;

I am writing about the two
Sheeler pictures I own, and wonder if you would
be kind enough to give me some sort of
evaluation of them for insurance purposes, also
the Kuniyoshi Drawing that I have.

The Kuniyoshi is a Landscape 1922, number 72
on the bill of sale that I have, and its price
was \$100 when we bought it June 17, 1948

One Sheeler is the small study entitled
Thunderhower for which we paid \$200 April
13, 1948.

The major Sheeler that we have is Ballardsvale
Revisited, the tempera which I believe you will
remember we have, and is listed with you. I do

900.- 14x15 44

September 15, 1962

Mrs. Helen R. Warring
4 Ives Woods Drive
Oxford, Ohio

Dear Helen:

It was nice to hear from you after these many years.

I gather that you are willing to part with the three pictures and, if so, thought I would suggest that you send them on to us for resale. This is the customary pattern as you know and I can assure you that we will offer you as much as you will get from any other dealer who does not have a clientele more sophisticated about these artists than we do. Furthermore, since you were friendly with Charles and probably know that he is completely incapacitated, I think you will want him to share some part in the appreciated prices. In any event, whether you do or not, we always pay a royalty to the artist on a resale and in Sheeler's condition will do so even if we give up our entire future profit.

Won't you please let us hear from you by return mail. Meanwhile I will look up the old records and the exact sizes of the pictures so that I can give you insurance valuation.

I hope that you will be coming in to see us on your next visit to New York.

My best regards,

EGH:ajo

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RUBIN, BAUM & LEVIN
Mrs. Edith G. Halpert

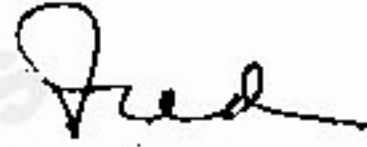
-2-

September 7, 1962

I will await further word from you on this.

I trust that you had a pleasant and restful vacation
at Newtown and are feeling better.

Cordially,



FB/im

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September 5, 1962

Dr. Edward Deering Andrews
11 Whittier Avenue
Pittsfield, Massachusetts

Dear Dr. Andrews:

Your letter awaited me on my return from Connecticut, which I left most reluctantly. I am now back at the Gallery. I doubt whether I will have an opportunity to visit with you in Pittsfield.

On the other hand, it certainly would be a much better idea for you to come to the Gallery where we have a very complete photographic record of Sheeler's work in all media.

Actually, I am delighted with your idea of a monograph on this subject because Sheeler, more than anyone else, has carried on the American tradition and created a school of American art which was well demonstrated in an exhibition held at the Walker Art Center and subsequently in New York. This exhibition was entitled "The Precisionists" and made evident Sheeler's influence on two generations of artists.

I am leaving for Atlanta tomorrow and expect to be back by Tuesday, the 11th. Any time thereafter I will be delighted to see you if you will call in advance.

Best regards.

Sincerely yours,

EOH:lg

• baker paper company •

35 BROAD STREET

OSHKOSH

Since 1899



BEVERLY - 1-8080

WISCONSIN

...1 SEPTEMBER 1962

THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, N. Y.

GENTLEMEN:

ENCLOSED FIND MY CHECK IN THE AMOUNT OF \$110.00 TO
BE APPLIED ON MY ACCOUNT.

THANK YOU!

KHB:MS

SINCERELY,

Keith H. Baker
KEITH H. BAKER

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BIRMINGHAM MUSEUM OF ART

2000 Eighth Avenue North

Birmingham, Alabama

C O L O R E X H I B I T I O N

The Birmingham Museum of Art is planning an exhibition on the general theme of "Color". The dates of the exhibition will be November 15, 1962 to January 1, 1963.

The exhibition is planned to cover four areas. The first is a popular demonstration of the scientific principles of color, including "audience participation" devices which will show the nature of the spectrum, additive and subtractive color mixing, the color organ, and a fairly complete verbal explanation, simplified, of the physics, physiology and psychology of color and color vision.

The second section will be devoted to objects other than painting which demonstrates man's love of and use of color, such as stained glass, tapestry, textiles and dyes, enamels, tile and ceramics. Some thirty objects have already been promised for this area.

The third area is painting between about 1800 and 1914, with an effort to show the increasing freedom from Delacroix and Turner to Monet and Pissarro, then van Gogh, Gauguin, "Les Fauves", and German Expressionism.

Finally, painting from 1914 to the present will demonstrate the purely emotional use of color which was inspired first by the last mentioned group and continued to develop until such men as Rattner and Hofman handle color as if it were a force, even a subject matter in itself.

The total exhibition will occupy five galleries, each about 24' x 36'; will include from fifty to sixty paintings, as well as the other objects already mentioned. It is expected that it will be one of the most important exhibitions to be held in the South, where the Birmingham Museum of Art in its fine, new air-conditioned building is already a leader.

There will be a complete catalogue of the exhibition.

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September 19, 1962

Mrs. Mary Hoffman Forbes, Registrar
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mrs. Forbes:

Mrs. Halpert asked me to write you that Mr. Luck of the American Federation of Arts has approved the estimate on the Zerbe painting SELF PORTRAIT. He is writing the okay to go ahead and the Federation will pay for the repair.

Thank you.

Sincerely yours,

Irene Gruber

ig

THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21 • YU 8-7700

September 19, 1962

Miss Mary Hoffman Forbes
Registrar
The Corcoran Gallery of Art
Washington 6, D.C.

Dear Miss Forbes:

Mrs. Halpert of The Downtown Gallery phoned me today to say that your estimate of the cost of repairs to the Zerkow "Self-Portrait" would be \$25. She asked that we send you authorization to proceed with the work. This will be your authority to order the work done. Please have the bill made out to The A F A and sent to us, marked for my attention.

Thank you.

Sincerely,

Robert H. Lusk, Head,
Dept. of Special Programs

cc: Mrs. Edith G. Halpert
Registrar A F A

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER

SAN FRANCISCO 2, CALIFORNIA

HEMLOCK 1-2040

August 29, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for your letter. Why don't I keep the Tseng Yu-ho exhibition on our schedule to open December 18 until I hear from you in October. If you can confirm then fine. If we find at that time that it will not work I will still have time to organize something locally from among the list of artists we are trying to work into the schedule.

I am sorry to say I have no one to suggest at the moment to solve your personnel problem, but I will seriously keep it in mind. If I run into a good prospect I'll let you know.

Yours sincerely,



George D. Guller
Director

GDC:tf

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-2-

Approximately three weeks' time would be required to do this work. This painting would be fully covered by our insurance while in our possession and I would require a statement from you as to its evaluation for our records together with your authorization to proceed.

Thanking you for the opportunity of submitting this report and awaiting your instructions, I am

Sincerely,

W. J. Dahlin.

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KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois Urbana - Empire 7-6611

September 12, 1962

Mrs. Edith Halpert and
Mr. John Marin, Jr., Directors
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert and Mr. Marin:

The next University of Illinois Biennial Exhibition of Contemporary American Painting and Sculpture is scheduled for March 3 through April 7, 1963, and we are now in the process of making selections of painting and sculpture for this show.

I will be in New York for this purpose during the month of October, and am looking forward to seeing work at your gallery. I will appreciate any cooperation you may be able to give me in this matter.

Sincerely yours,

C. V. Donovan

C. V. Donovan
Director

CVD:bh

Please forgive "form" letter.
Dr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Aug 20^r
Sponsors' Committee

AN EXHIBITION OF CONTEMPORARY AMERICAN PAINTING

ST. LOUIS ARTISTS' GUILD

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Co-Chairmen

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Mr. & Mrs. Joseph L. Tucker
Mr. & Mrs. Mahlon B. Wallace, Jr.
Mr. & Mrs. Louis Warner, II
Dr. & Mrs. George J. L. Wulff, Jr.

The members of the committee invite you to join them in sponsoring a distinguished show representing all significant schools of contemporary American painting to open Friday evening, November 2, in the new galleries of the Artists' Guild.

The project, which has the enthusiastic co-operation of the directors of the City Art Museum and Steinberg Hall, will give St. Louisans an opportunity we have not previously had to see assembled in one local exhibition widely representative works of the best artists painting in America today. Fred Conway and Wallace Smith have undertaken to visit the leading galleries in New York to select the pictures for the show.

You are invited to make a contribution to help make this important show possible and to aid the Artists' Guild in extending its service in the community. Contributors will be guests at the gala opening of the show, and their names will be listed on the invitation and in the catalogue. Suggested contributions (tax deductible) are:

Sponsor, \$100; Patron, \$50;
Contributing, \$25

Please make your check payable to the St. Louis Artists' Guild and mail it to Col. Francis Rickly, 471 Foote Avenue, St. Louis 19, Missouri.

Dear Mrs. Halpern:- our response to this event has been terrific & we appreciate your willingness to cooperate. Fred Conway & I will arrive N.Y. Sept 5 to make final choices & will call at your gallery on the 6th or 7th as paintings must be in Rudworth's hands by Sept 25. I f. by any chance you cannot receive us please write in mail - Best regards
Wallace H. Smith
Box 267 Harbor Springs Mich

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

September 11, 1962



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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

May I thank you for your generosity in having lent your remarkable Hyman Bloom drawing Cadaver: No. 2 to the international circulating exhibition **MODERN AMERICAN DRAWINGS**. I know that your drawing was a major highlight of the exhibition and of great importance to the interest of the show as a whole.

During the time Cadaver: No. 2 was on tour, it was viewed at the following places:

Festival of Two Worlds, Spoleto, Italy
June 16 - July 16, 1961

Bezalel National Museum, Jerusalem, Israel
August 19 - October 3, 1961

Athens Technological Institute, Athens, Greece
January 8 - January 21, 1962

Art Hall, Helsinki, Finland (under sponsorship of Finnish American Society and Finnish Art Association)
March 12 - April 8, 1962

Museum of Fine Arts, Göteborg, Sweden
April 22 - May 9, 1962

Centre Culturel Americain, Paris, France
June 5 - July 11, 1962

September 12, 1962

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Mr. Rene D'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Rene:

When I returned from Atlanta, Georgia, I discovered that the list I had promised had not been mailed to you and am therefore sending it by special messenger.

You will find all the items sent to the State Department offices enumerated in detail. In several cases I was obliged to borrow paintings belonging to the artists - three in all - because all those owned by me are now in the hands of the Corcoran Gallery or are on exhibition elsewhere. In any event I tried to maintain the same quality as in the original group and hope that you will approve.

Many thanks for your confidence in my judgment. Incidentally it might please you to learn that several of the State Department members in whose offices paintings were hung wrote me very grateful letters and seemed to be happy with the selection made by you and Jack. And so again many thanks.

Sincerely yours,

SOH:ge